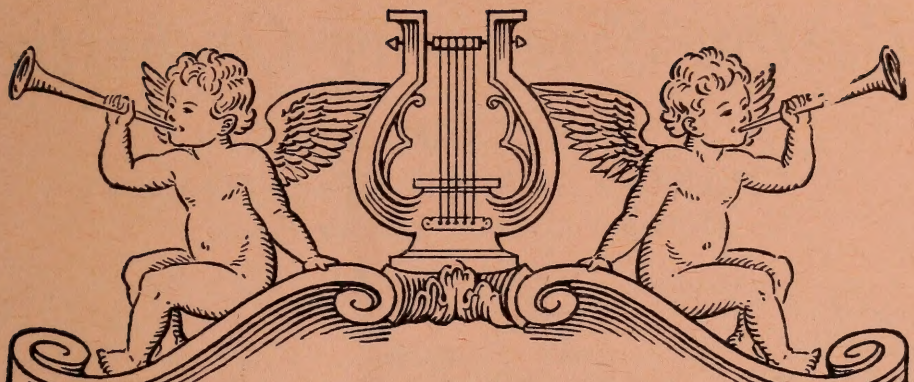
# New York Programmes

New York Programmes



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SEVENTY-THIRD SEASON

1953-1954

Carnegie Hall, New York

# *Boston Symphony Orchestra*

(Seventy-third Season, 1953–1954)

## CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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SIXTY-EIGHTH SEASON IN NEW YORK

SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the First Concert

WEDNESDAY EVENING, *December* 2

AND THE

## First Matinée

SATURDAY AFTERNOON, *December* 5

*with historical and descriptive notes by*

JOHN N. BURK

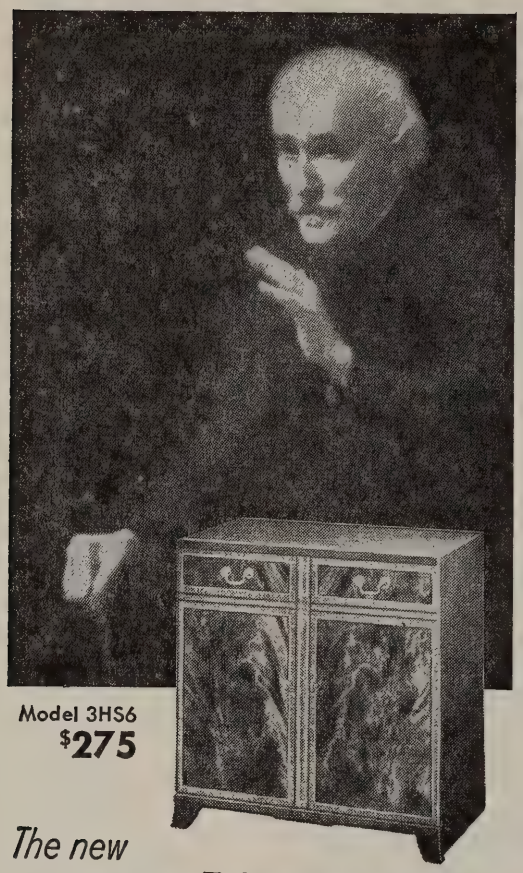

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## SYMPHONIANA

### A BERLIOZ SEASON

**During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20 in Boston).**

**Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.**

**Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."**

Carnegie Hall, New York

SIXTY-EIGHTH SEASON IN NEW YORK

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## FIRST EVENING CONCERT

WEDNESDAY, DECEMBER 2

## Program

BLOCH.....Concerto Grosso No. 2, for String Orchestra

I. Maestoso; Allegro (Fuga); Maestoso
II. Andante
III. Allegro
IV. Tema con variazioni
(Tranquillo — Animato — Tranquillo — Allegro)

*(First performance in New York)*

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

*(First performance in New York)*

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

# CONCERTO GROSSO NO. 2 FOR STRING ORCHESTRA

*By* ERNEST BLOCH

Born in Geneva, July 24, 1880

Ernest Bloch composed his Second Concerto Grosso between April and July, 1952. It was first performed by the B.B.C. Orchestra in London, April 11, 1953, under the direction of Sir Malcolm Sargent.

It is scored for string orchestra in five parts with a string quartet concertante.

ERNEST BLOCH writes from his home at Agate Beach, Oregon, that the year 1952 has been "a very productive one for a man like myself, as I am a very slow worker and struggle with innumerable sketches before reaching a final form.

"I completed my third *String Quartet* about the middle of April, 1952, and started immediately this new *Concerto Grosso* for strings and string quartet concertante. This work will seem very 'classical' to the superficial observer, but it is much more subtle, technically, than it appears. As soon as it was completed, about August 1st, I started another Concerto Grosso, in a completely different style, much freer tonally and thematically, but, after two or three days, I saw that it required a full orchestra and it became the *Sinfonia Breve,* completed early in December." The *Sinfonia Breve* had its first performance at the same concert in London in which Sir Malcolm Sargent introduced the *Concerto Grosso* No. 2.

The first two movements of the concerto are connected. In the third, the solo quartet separates only briefly from the main body of the strings, but otherwise the classical alternation of the two groups is maintained, following the style of concertino and ripieno. The finale is a theme with four variations, the theme being a simple descending chromatic scale, resulting in a sort of free Passacaglia.

Ernest Bloch composed his first *Concerto Grosso* (for String Orchestra with Piano Obbligato) as long ago as 1924. It was performed by the Boston Symphony Orchestra on December 24, 1925. The music of Bloch was first heard at these concerts when, on March 23, 1917, Karl Muck asked the then little known composer from Switzerland to conduct his own *Three Jewish Poems.* He appeared as guest conductor in the spring of 1939, conducting his *Epic Rhapsody: America,* his *Helvetia,* his *Three Jewish Poems,* and *Two Symphonic Interludes* from his opera *Macbeth.* Other works which have been performed by this Orchestra are: the *Viola Suite, Four Episodes for Chamber Orchestra,* the *Violin Concerto, Schelomo,* and *Two Psalms for Soprano and Orchestra.*

The Concerto Symphonique for Piano and Orchestra was performed last season.

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## SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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*Pachelbel* — Magnificat in C
*Eight Spanish Carols,* Juan Maria Thomas, arr.
*Billings* — A Virgin unspotted
*Mabel Daniels* — A Night in Bethlehem (First performance)
*Jackson and Gatwood,* arr. — Poor Wayfaring Stranger
*Katherine K. Davis* — Shepherds awake!

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# CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

*By* Dmitri Kabalevsky

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

The first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who

never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

~

Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

(1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon,* or *Master of Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.

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## ENTR'ACTE

# WHAT MAKES MELODIC NEWS?

*By* FRANCIS D. PERKINS

(Quoted from the *Musical Courier*)

ONCE, in the early days of commercial aviation, a New York music critic was on a plane that made a crash landing in a Czechoslovak meadow, and caused some damage to the reviewer's nose. When told about it, one of his paper's editors doubted the incident, saying, "No music critic would have the nerve to go up in an airplane. The machine must have fallen on him."

The story may be apocryphal, but it reflects a point of view held thirty years ago by certain hardboiled newspapermen who thought that music critics were sheltered creatures. This traditional point of view did not usually question a critic's courage, but doubted whether he would recognize a real news story even if he tumbled into it. If, for instance, a raucous tenor at the Metropolitan should be shot and killed by an anguished listener, the critic would not rush to phone his paper, it was maintained, but wait and mention the incident in the fourth or fifth paragraph of his review.

Some also wondered if music critics had any real reason for existence. "Why not," I used to be asked from time to time back in the 1920's, "have a good reporter cover the operas and concerts, and tell the facts without these long words and personal opinions?"

I have not heard this point of view aired recently, but it may still be held by some newspapermen and newspaper readers. It also includes a basic division: news is news, and a critic's opinion is not news. Here, however, one might quote the ancestral ghost in Ruddigore who remarked, "Fallacy somewhere, I fancy."

To illustrate it, we might imagine a strictly factual account of a concert: who performed, what he or they performed, and when and where, along with some vital statistics about the performers, notes on the size of the audience and the amount of applause, and the fact that a uniformed official took tickets at the door and ushers escorted the spectators to their seats. But all this, no matter how comprehensive, would leave out what in most cases would be the real news of the occasion, the quality of the performance and of the music. Our hypothetical good reporter would probably go beyond mere external facts in writing an adequate story, but if he should write anything about the music or the performance, he would be indulging in music criticism.

The distinction is not between news and non-news, but between musical and general news. In musical news of public performances,

the undisputed facts (who did what) are only the take-off point for the main musical news (what it was like). And this, until some scientist devises an infallible music-critical machine, must consist mainly of the individual reviewer's impressions and opinions, backed by his experience, information and knowledge of what he is writing about.

Like general news, musical news has its relative importance. It depends to some extent upon the prominence of the organizations and musicians concerned, but not necessarily; a hitherto unknown artist who displays a truly remarkable talent may well rate more space than an established artist in customary form in his second or third recital of the season. A student group introducing a significant new opera will get more attention than is afforded to the Metropolitan's sixth Rigoletto of the operatic year. A policy of the Herald Tribune music department is to give new or unfamiliar music first importance, especially if it seems to be something of more than passing value. In both kinds of news, the routine and customary elements usually take the back seats.

A present tendency in metropolitan reviewing is to keep non-musical routine facts as short as possible. It used to be a custom to wind up a review, especially a not particularly contemporary one, with the remark that a large (fair-sized) audience gave enthusiastic (cordial) applause, or some variation on that theme. But the house may be papered and the applause stimulated by a friendly claque. An accurate report would have to analyze these matters, but one can imagine the howl that might arise if an inquisitive reviewer ventured to do so.

As a rule, a musical performance follows its destined course. The conductor does not fall off the podium; the orchestra or the opera singers do not start a free fight; the house does not catch fire. But sometimes a reviewer will find a general news story thrust upon him. It may be predictable, as when pickets demonstrated at Carnegie Hall on the evening of Walter Gieseking's recital last April. In that case, the responsible editor can tell the reviewer to cover both the demonstration and the concert, or assign a reporter for the outside activities. It is also for the editor to decide whether the reporter turns his facts over to the reviewer, or writes a separate story.

It may also be unpredictable. The reviewer, prepared to gather purely musical impressions, will be confronted by some dramatic and unexpected event, ranging from comedy, as when a noted conductor suffered a fracture of the suspenders while on the podium, to poignant tragedy, as when Simon Barere dropped dead on the stage of Carnegie Hall two years ago while playing Grieg's Piano Concerto with the Philadelphia Orchestra in a special concert of Scandinavian music. In such a case the reviewer must immediately become a general reporter, swiftly notifying his city desk and finding out what he can.

I had a useful and embarrassing lesson long ago, when a prominent pianist suddenly felt tired of it all, and decided not to turn up for a Carnegie Hall recital. Our music staff was smaller in those days; I thought that the artist was merely unusually late and left to cover the three other events on my schedule. Back at Carnegie Hall, I found another pianist, who had been in the audience, giving the recital, and was about to telephone when a friend said that he had already notified my paper. So I waited to comment on the accomplished substitute. But since the message (which turned up in my mail box) did not stress the unusual nature of the situation, I received a warm and deserved bawling out when the story appeared in an earlier edition of the Times. The moral was, do your own phoning.

In reporting Barere's death, I had better fortune; I reached the phone booth, dime in hand, in an impromptu meeting with two music-loving Herald Tribune reporters who had come to enjoy the concert. This meant that the tragedy could be reported without interruption while finding out further details.

Among other memorable events which called for immediate reporting were the time when a Metropolitan Opera audience, hearing Lawrence Tibbett's first Ford in Falstaff, mistakenly thought that he was being done out of a solo curtain call, and applauded fervently until he received one; and the time when Curt Taucher, singing Siegfried, fell thirty feet through a smoke-concealed trap after defying Wotan, and climbed back to the stage before the curtain rose on Brünnhilde's fire-girt rock. No one would have noticed if the Metropolitan's press department had not told us about it. The tenor was severely hurt, but completed his role without giving any hint of his injuries.

Actually, some of the memorable old-timers among our music critics took pride in their newspaper ability outside of the musical field. Henry E. Krehbiel, in his early Tribune days, dealt with politics, and William J. Henderson was a master in reporting yacht races. And I doubt whether any music critic today, finding his concert or opera turned into a major general news story, would lose any time in doing his duty as a reporter.

His duty to the very last — even if it necessitated giving up a few of his pet bits of technical jargon, such as portamento and crescendo, and plunging in — verbally at least — where the fire was hottest.

## SYMPHONY IN E MINOR, NO. 4, *Op.* 98

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

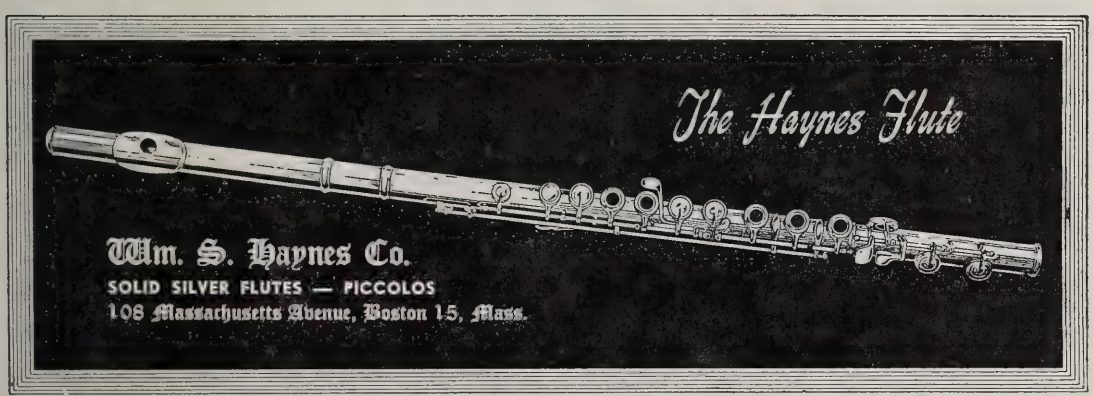
The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested. 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I



found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the

scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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# *The Spanish Flavor*



"THE Spanish influence on symphonic music — there's a fascinating phenomenon!" Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia*, composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain*, by Manuel de Falla. That was in 1916."

Carnegie Hall

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## FIRST AFTERNOON CONCERT

SATURDAY, DECEMBER 5

## Program

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

COPLAND.....Concerto for Piano and Orchestra

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. } Les parfums de la nuit (The fragrance of the night)
III. } Le matin d'un jour de fête (The morning of a festival day)

SOLOIST
LEO SMIT

MR. SMIT uses the STEINWAY PIANO

BALDWIN PIANO RCA VICTOR RECORDS

**The music of these programs is available at the Music Library, 58th Street Branch, the New York Public Library.**

## SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was

the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollections of Beethoven.")

converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man,

and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned

before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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## CONCERTO FOR PIANO AND ORCHESTRA

*By* AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

This Concerto was composed at the suggestion of Serge Koussevitzky, between January and November, 1926. Mr. Copland completed it in New York City, after working upon it during the summer at Guéthary, a Basque village in France. The Concerto was performed for the first time when Dr. Koussevitzky presented it at the Boston Symphony Orchestra concerts on January 28, 1927. The composer appeared as soloist at that time and again when the Concerto was introduced in New York by this Orchestra on February 3 following.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contra-bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta and strings.

The score is dedicated to Alma Wertheim.

WHEN Mr. Copland performed this work with the Boston Symphony Orchestra, he wrote the following description of it for these programs:

Though played without interruption, the Concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section, the second a fast rhythmic one.

A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for

* **The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.**

a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement – once in the piano with imitations by the wood-wind and French horns, and later in triple canon in the strings, mounting to a sonorous climax.

A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda.

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## ENTR'ACTE

### AARON COPLAND – PERSONAL NOTE

*By* ISRAEL CITKOWITZ

From David Ewen's "*The Book of Modern Composers*," Alfred A. Knopf, Inc.

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ALL in all, Aaron Copland is a most elusive personality to portray. One could no sooner describe a particular quality than its opposite would appear to counter it. In a less well-balanced personality these contradictions would create conflict and division. Copland can balance them, and, far from cancelling out, these opposites complement each other and work together like well-meshed gears. One could head his biography with the title, "The Practical Poet," and that would indicate Copland's faculty of teaming opposites. A poet he is – any one of his scores, whether intended for the concert stage, the movies, or a child's study period at the piano, displays his imaginative powers. And as for his practicality, one need only plot a curve around some of the peripheral points in his career to recognize that only a person with an immense gift for practical organization could cover such a range without serious damage to his creative energies. In this easy faculty for twining varied strands of activity into a smooth whole Copland seems less like the hard-driving executive of our day than like some Continental figure of the eighteenth or nineteenth century. There is a Gallic touch in Copland's perfect self-possession that brings him into spiritual kinship with those elegant literary figures in French history who could range the Continent of

Europe in the service of their state, secure in every language and custom, and yet secure in their personal resources and creativity.

What the French would describe as *"disponible"* — that is, the quality of a suspended and disengaged force ready to crystallize in any desired form — characterizes Copland's attitude of mind. The artistic counterpart of this quality of *"disponibilité"* is of course manifest in the success with which he has operated in so many *genres*. It is this quality of mind that enables Copland to engage himself in his varied pursuits with the utmost ease and economy. But this quality is interesting not only for its pragmatic results. The high-powered executive who keeps a brace of secretaries busy is surely no spiritual phenomenon to marvel at. What is extraordinary is to find in a composer this faculty of displacing and moving the focus of his activities. The violent drive of creative energies does not make for easy displacement. In the nineteenth century, Baudelaire's giant albatross, king of the azure, but clumsy and infirm on the ground, was a symbol for the poet. To Copland this psychology of the nineteenth-century artist is completely foreign. The dramatic tensions between life and art that these artists generate are not for him. He moves between various levels of activity with an air of balanced detachment that is at once the irritation and the envy of his more perfervid colleagues.

Amid the after-concert gatherings of composers that Copland relishes he sits with an air of serene impartiality that makes every one else seem like a youthful barbarian. Yet with this goes an ingenuousness and wit almost childlike in their effect — just as a child's detachment from the turmoil and preoccupations of its elders can point up their foibles with devastating clarity. But Copland's detachment does not bespeak a lack of sympathy for his fellow artists. It is very characteristic of him that no sooner had his own career been launched than he was already engaged in furthering the careers of others, many of whom have since attained international prominence. When one considers that one of the occupational hazards of composing today is an insular tightness in the composer himself, a sheer inability to transcend the limits of the composer's own interests and self-interest, Copland's insistence in the uncovering of new talent is an extraordinary phenomenon. It is not that he stands alone in manifesting a constant interest in the music of others, but that the sources of this vital interest are not bound up with the mainsprings of his own ego. It is the outcome of a truly disinterested and objective personality.

The objective composer has of course been widely trumpeted today. The nineteenth century romantic has been repudiated again and again. The curious aspect of this oft-proclaimed *"neue Sachlichkeit,"* the new objectivity, is that it involves almost entirely modes and techniques of musical composition, while the composers themselves display the

same emotional patterns as the most violent romantic of the nineteenth century. Copland on the other hand is in the paradoxical position of displaying what might be called a romantic temperament and coloring in his music, while psychologically the emotional pattern of the romantic artist is completely remote to him. One could easily transpose a figure like Aaron Copland's against a classical background. In a peruke his face would take on a resemblance to Haydn's. In a period of secure religious beliefs, he could satisfy his own strong urge for the centrality and communion of social beings. His practicality, that of the artisan and not of the notary, would fit naturally into the general scheme.

Others in our day have staked out their claims in a grander manner, but Copland by a slow unassuming process of accretion has developed to an imposing stature. At the present, in the very mid-point of his career he is an arresting figure, unique in his combination of qualities, and still *"disponible,"* still ready to crystallize the forces at his disposal into some new pattern. If, as some Frenchman put it, beneath every appearance of vainglory lurks a modest ego, very dependent for its nourishment on outward acclaim, then one can only say of Copland that his simple, unassuming, and urbane manner must carry behind it an enormous self-possession and dignity.

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## ENTR'ACTE

## WHAT ARE TUNES?

*By* Ernest Newman

*(Reprinted from* The Sunday Times, *London, August 23, 1953)*

A correspondent has sprung some pretty problems on me. His trouble is tunes. "For years," he writes, "I have bothered about them. What exactly is a tune? Does it consist of a certain number of bars arranged in a certain way? Are symphonic themes and Wagnerian motifs tunes? And so forth," he adds airily, as if he had not started trouble enough already.

But he goes on relentlessly: "Then, having solved that problem, what is a good tune and what a bad one? Is there any definite answer to that question, or is it merely a question of taste or prejudice? I, for example, consider the following to be good tunes, but I can't say why"; and he reels off a list that ranges from the Londonderry Air to "Knocked 'em in the Old Kent Road" and "The Girl I Left Behind Me." He could go on indefinitely, he continues, but the vastness

of the field that opens out before the earnest inquirer appalls him: "So will you come to my aid, set out your views on the subject, and indicate, if possible, how an untrained person can separate the musical sheep from the goats."

I begin by dodging his first poser – "What exactly is a tune?" – taking refuge in the safe old wise-crack that while none of us may be able to say exactly what an elephant is, everyone knows an elephant when he sees one. The answer to his second query – "Are symphonic themes and Wagnerian motifs tunes?" – is easier. They are and they aren't. They are tunes (or some of them are) in the sense that they are recognisable shapely melodic units, but they differ from "tunes" in the more exact sense of the term in that they have not come into existence purely and simply for their own sake but as starting-points for a larger whole. They are not self-contained small organisms, fully and harmoniously developed according to the special laws of their tiny being, but cells from which, under the right conditions of inner energy, temperature and environment, a large-scale organism may evolve.

As regards the goodness or badness of tunes I am afraid I can offer my correspondent no infallible touchstone, nor can anyone else. If we could we would have the key to all aesthetic judgment in our


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hands. Everyone agrees that "Greensleeves," or the great tune in D major that cuts across the texture of the second movement of Beethoven's Ninth Symphony, or the tune of Schubert's Serenade, is a sheep, and a thing like *"O sole mio"* a goat.

But *how* do we know? To that question there is no answer. The "form" of the tune, on which nineteenth-century pedagogics laid such comical stress, has simply nothing at all to do with it; for tens of thousands of second-rate or third-rate tunes have precisely the same "form" as this or that first-rate one. What intoxicates us is the odour of the rose, not the shape of it; and who can say positively why one rose smells more divinely than others of the same species in the same bed?

The old story of Mallarmé and the painter Degas is worth recalling in this connection. Degas, it appears, fancied himself as a poet as well; and one day he complained to Mallarmé that while he was chockfull of excellent ideas "the poem wouldn't come out." Mallarmé's reply went to the root of the matter: "My dear fellow, poetry isn't written with ideas, it's written with words." To see how true that is we have only to consider the resemblance and the difference between "We're here today and gone tomorrow" and

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We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.

The "idea" is in both instances the same; it is the "words" that make the difference. In Keats's first draft of "A thing of beauty is a joy forever" the line had run "A thing of beauty is a constant joy." The poetic difference is vital; but how account for that vitality? So again with the two famous lines in Poe's "To Helen":

To the glory that was Greece
And the grandeur that was Rome.

In an earlier edition these had run:

To the beauty of fair Greece
And the grandeur of old Rome.

The "idea" is the same; the difference in poetic quality resides somewhere in the words. But where, precisely?

~

In the case of music we cannot, of course, make this distinction between idea and expression, for the two are inextricably interfused in the notes. We have no difficulty in deciding that the notes of the "Joy" theme in the Ninth Symphony are incomparably better than any other theme made in the same rhythm out of the same six notes would have been; but *why* they are so infallibly right we simply cannot say. All we know is that some composers have a gift for doing the magical thing and others haven't. Some Frenchman or other, answering detractors of the great Napoleon, ironically conceded that lots of other generals knew as much about the art of war as the little Corsican did, but, he said, Napoleon had the knack of winning battles. So with Mozart, Rimsky-Korsakov, Schubert, Johann Strauss, Franz Léhár, and the unknown geniuses who produced all the world's best folk songs; they just had the knack of writing immortal tunes.



## "IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

*By* CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order. *"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls

came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

Ravel took up an indignant pen against Gaston Carraud, who had written: "It is a curious phenomenon that today M. Debussy's music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music." Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of *"Ibéria"* in *"Le Temps"* by Pierre Lalo (both critics had been hot champions of Debussy in the *"Pelléas"* days). Ravel wrote in the *"Cahiers d'aujourd'hui,"* February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *'Rondes de printemps';* you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensitiveness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Mauclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.

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## Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *January* 13

AND THE

## Second Matinée

SATURDAY AFTERNOON, *January* 16

*with historical and descriptive notes by*

JOHN N. BURK


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WEDNESDAY, JANUARY 13

## Program

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

LALO.....Symphonie Espagnole, for Violin and Orchestra

I. Allegro non troppo
II. Scherzando: Allegro molto
III. Andante
IV. Finale: Allegro

INTERMISSION

DUTILLEUX.....Symphony

I. } Passacaille
II. } Scherzo molto vivace
III. Intermezzo: Lento
IV. Finale, con variazioni

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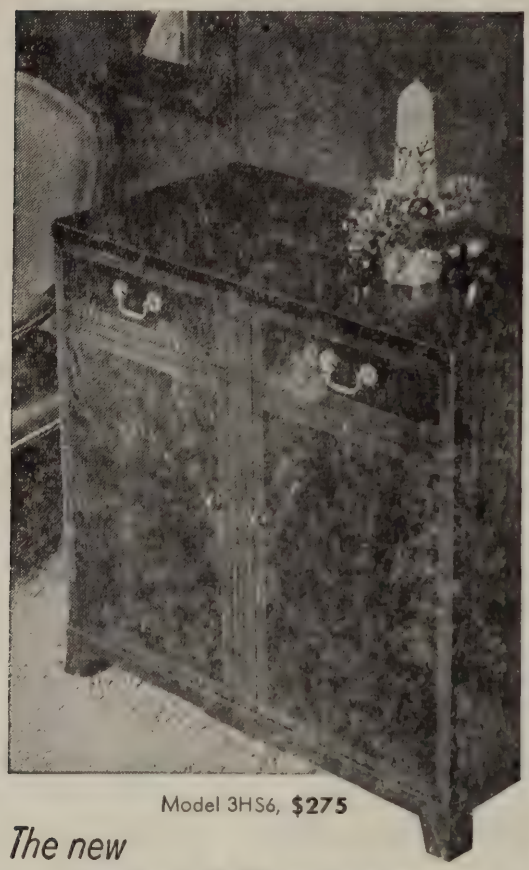
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Miss Posselt has kindly contributed the following account of her association with Jacques Thibaud, and its value to her career:

"When Jacques Thibaud heard me play in Boston (1932) he urged me to come to Europe and offered to arrange my début in Paris and other major music capitals. I left for Europe within a few months and made my début with L'Orchestre Symphonique de Paris under the direction of Pierre Monteux, playing the Paganini Violin Concerto. This led to an appearance with Paul Paray at the Théâtre du Chatelet, and a recital at the Salle Gaveau. Thibaud proceeded to speak to an important impresario, and I made further début appearances in London, Amsterdam, The Hague, Vienna, Berlin, Milan, etc. Later he introduced me to Pablo Casals for whom I played for several hours, and his enthusiasm was so great that he immediately arranged for a tour in Spain for me the following season, where I played eighteen concerts, with orchestras and in recital. One of the experiences I most enjoyed with Thibaud was my participation in the Bach Double Violin Concerto and various other works written for two violins in concerts throughout Europe. I spent two summers with him and Mme. Thibaud at St. Jean-de-Luz where I concentrated on the French Repertoire.

# DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity

which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## *"SYMPHONIE ESPAGNOLE"* FOR VIOLIN AND ORCHESTRA, *Op.* 21

*By* EDOUARD LALO

Born at Lille, January 27, 1823; died at Paris, April 22, 1892

The "Spanish Symphony" was composed in 1875, and first performed at a Colonne Concert in Paris, February 7, 1875. The soloist was Pablo Sarasate, and to the Spanish virtuoso the score is dedicated.

Performances at the concerts of the Boston Symphony Orchestra are as follows: November 12, 1887 and February 8, 1890 (Charles M. Loeffler); March 13, 1897, March 10, 1900, and March 12, 1904 (Timothée Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman); April 17, 1915 (Sylvain Noack); February 20, 1920 (Fredric Fradkin); February 15, 1924 (Jacques Thibaud); January 19, 1945 (Ruth Posselt).

The accompaniment is orchestrated for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, triangle, harp, and strings.

EDOUARD LALO was one of those French composers who cultivated the popular media of opera and ballet without disdaining frank tunefulness, and yet with scrupulous maintenance of musical good taste. When a choreographer advised him to emulate Adolphe Adam, he made a pointed retort that he did not produce confections of the *Giselle* variety. The result was that general acclaim and wealth never came to Lalo as it did to composers of the more obliging


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sort. He was a "musician's" composer, singled out by the musically discriminating, while little noticed by the multitude. Von Bülow praised the *Symphonie Espagnole* in an open letter to the *Signale* (1877) to the detriment of Bruch's Violin Concerto in G minor. He described it as "splendid," and "showing genius in every way." And later, writing to Hermann Wolff, he required that if it were to be put upon one of his programs, it should be *"ohne* Amputation." Again, in a letter to *Figaro,* in 1892, he signed himself pointedly: *"Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."* At this time Lalo was on the threshold of seventy, a familiar figure in musical circles — "slight of stature," so wrote a contemporary, "he limped a little as the result of paralysis, which attacked him during the rehearsals of *Namouna.* He was otherwise of distinguished appearance — fastidiousness in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and mustache, which gave him the appearance of an Austrian diplomat." Philip Hale adds to this portrait: "His judgment of contemporary musicians was spiced with wit, which was at times malicious. His temperament was French; he was honest; he insisted on clearness in art."

It was years earlier, in 1878, that Tchaikovsky, who always had an alert ear for the nice use of color in music, heard the *Symphonie Espagnole* played by Sarasate, and wrote to Mme. von Meck:

"The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and is more concerned with *musical* beauty than with the old traditions, as the Germans are. The young generation of French composers is truly very promising."

But Lalo was not so young (Tchaikovsky did not yet know his age). He was fifty-five, to be exact, and seventeen years older than Tchaikovsky himself. It was not until about this time that his name came to be known. His special champions have erected a legend of neglect about him. Philip Hale has written of the "various and cruel disappointments" which he met with in his earlier years, "before he was applauded as the composer of *Le Roi d'Ys."* But when the *Symphonie Espagnole* brought attention upon him, he had perhaps for the first time merited that attention by music of outstanding quality. The record until then was one of a hopeful and obscure composer who, playing viola in a quartet for his livelihood, had written various chamber or solo pieces, or songs, and when a competition opened the way, an opera called *"Fiesque."* It is certainly to his credit that

he neither catered to the demand for salon music, nor "fawned" upon the managers of opera houses, as Mr. Hale has pointed out. But it remains to be demonstrated that the "neglect" of small pieces which have never made any stir in the world, and the non-acceptance of a first opera subsequently dismantled and salvaged for other purposes was any considerable cause for grievance. This was all he had written, up to the threshold of fifty. The *Violin Concerto,* composed in 1872, the *Symphonie Espagnole* and *Le Roi d'Ys* (1875), the *Cello Concerto* (1876), the *Norwegian Rhapsody* in its orchestral form (1881), the ballet *Namouna* (1882), the *Symphony* in G minor (1886), the *Piano Concerto* (1889), the Opera *La Jacquerie* (uncompleted when he died) all found performance, promptly except in the case of *Le Roi d'Ys,* which did not reach the stage until 1888. All of his notable music, then, all of the orchestral music of a composer whose fame rests upon his fine handling of instrumental color, was composed in his fifties and sixties.

Preliminary flourishes from the orchestra and soloist anticipate rhythmically the main theme, which is stated with emphasis by the orchestra. The soloist, after two upward runs, repeats and elaborates it, and shortly introduces the second subject (in B-flat major). The themes are recapitulated in reverse order. The Scherzando is in fast triple time. The tutti set forth the subject, the soloist takes it up, and later weaves through it an embroidery of sixteenth notes. There is a middle section with capricious changes of tempo, the expected return of the first part, and a pianissimo ending. The Andante discloses, after introductory measures, an extensive melody for the soloist, a melody which becomes free and rhapsodic in development. The function of the orchestra is background and punctuation. The final rondo is in 6-8. The bassoon at once gives out a staccato phrase which is destined to run like an ostinato through the greater part of the movement. Yet this phrase has the function of accompaniment, and indeed accompanies the gay chief theme when the solo enters to deliver it. An episode played softly, and in slower tempo, gives a sensuous theme to the violin. The main subject, returning, is brilliantly handled at the close. (A third movement, "Intermezzo," is usually omitted in performance.)

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## ENTR'ACTE

# POPULAR MUSIC: DELIBERATELY BARBAROUS

*By* Aldous Huxley

*(In "Along the Road,"* Chatto & Windus, London)

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"Ach, du lieber Augustin" was composed in 1770, and it was the first waltz. The first waltz! I must ask the reader to hum the tune to himself, then to think of any modern waltz with which he may be familiar. He will find in the difference between the tunes a subject richly suggestive of interesting meditations.

The difference between *Ach, du lieber Augustin* and any waltz tune composed at any date from the middle of the nineteenth century onwards, is the difference between one piece of music almost completely empty of emotional content and another, densely saturated with amorous sentiment, languor and voluptuousness. The susceptible maiden who, when she hears *Ach, du lieber Augustin,* feels no emotions beyond a general sense of high spirits and cheerfulness, is fairly made to palpitate by the luscious strains of the modern waltz. Her soul is carried swooning along, over waves of syrup; she seems to breathe an atmosphere heavy with ambergris and musk. From the jolly little thing it was at its birth, the waltz has grown into the voluptuous, heart-stirring affair with which we are now familiar.

And what has happened to the waltz has happened to all popular music. It was once innocent but is now provocative; once pellucid, now richly clotted; once elegant, now deliberately barbarous. Compare the music of *The Beggar's Opera* with the music of a contemporary revue. They differ as life in the garden of Eden differed from life in the artistic quarter of Gomorrah. The one is prelapsarian in its airy sweetness, the other is rich, luscious and loud with conscious savagery.

The evolution of popular music has run parallel, on a lower plane, with the evolution of serious music. The writers of popular tunes are not musicians enough to be able to invent new forms of expression. All they do is to adapt the discoveries of original geniuses to the vulgar taste. Ultimately and indirectly, Beethoven is responsible for all the languishing waltz tunes, all the savage jazzings, for all that is maudlin and violent in our popular music. He is responsible because it was he who first devised really effective musical methods for the direct expression of emotion. Beethoven's emotions happened to be noble; moreover, he was too intellectual a musician to neglect the formal, architectural side of music. But unhappily he made it possible for composers of inferior mind and character to ex-

press in music their less exalted passions and vulgarer emotions. He made possible the weakest sentimentalities of Schumann, the baroque grandiosities of Wagner, the hysterics of Scriabine; he made possible the waltzes of all the Strausses, from the *Blue Danube* to the waltz from *Salome*. And he made possible, at a still further remove, such masterpieces of popular art as "You made me love you" and "That coal-black mammy of mine."

For the introduction of a certain vibrant sexual quality into music, Beethoven is perhaps less directly responsible than the nineteenth-century Italians. I used often to wonder why it was that Mozart's operas were less popular than those of Verdi, Leoncavallo and Puccini. You couldn't ask for more, or more infectiously "catchy" tunes than are to be found in *Figaro* or *Don Giovanni*. The music though "classical, is not obscure, nor forbiddingly complex. On the contrary it is clear, simple with that seemingly easy simplicity which only consummate genius can achieve, and thoroughly engaging. And yet for every time *Don Giovanni* is played, *La Bohème* is played a hundred. *Tosca* is at least fifty times as popular as *Figaro*. And if you look through a catalogue of gramophone records you will find that, while you can buy *Rigoletto* complete in thirty discs, there are not more than three records of *The Magic Flute*.

This seems at first sight extremely puzzling. But the reason is not really far to seek. Since Mozart's day composers have learned the art of making music throatily and palpitatingly sexual. The arias of Mozart have a beautiful clear purity which renders them utterly insipid compared with the sobbing, catch-in-the-throaty melodies of the nineteenth-century Italians. The public, having accustomed itself to this stronger and more turbid brewage, finds no flavour in the crystal songs of Mozart.

No essay on modern popular music would be complete without some grateful reference to Rossini, who was, so far as I know, the first composer to show what charms there are in vulgar melody. Melodies before Rossini's day were often exceedingly commonplace and cheap; but almost never do they possess that almost indefinable quality of low vulgarity which adorns some of the most successful of Rossini's airs, and which we recognize as being somehow a modern, contemporary quality. The methods which Rossini employed for the achievement of his melodic vulgarity are not easy to analyse. His great secret, I fancy, was the very short and easily memorable phrase frequently repeated in different parts of the scale. But it is easiest to define by example. Think of Moses' first aria in *Moses in Egypt*. That is an essentially vulgar melody; and it is quite unlike the popular melodies of an earlier date. Its affinities are with the modern popular tune. It is to his invention of vulgar tunes that Rossini owed his enormous

contemporary success. Vulgar people before his day had to be content with Mozart's delicate airs. Rossini came and revealed to them a more congenial music. That the world fell down and gratefully worshipped him is not surprising. If he has long ceased to be popular, that is because his successors, profiting by his lessons, have achieved in his own vulgar line triumphs of which he could not have dreamed.

Barbarism has entered popular music from two sources — from the music of barbarous people, like the Negroes, and from serious music which has drawn upon barbarism for its inspiration. The technique of being barbarous effectively has come, of course, from serious music. In the elaboration of this technique no musicians have done more than the Russians. If Rimsky-Korsakoff had never lived, modern dance music would not be the thing it is.

Whether having grown inured to such violent and purely physiological stimuli as the clashing and drumming, the rhythmic throbbing and wailing glissandos of modern jazz music can supply, the world will ever revert to something less crudely direct, is a matter about which one cannot prophesy. Even serious musicians seem to find it hard to dispense with barbarism. In spite of the monotony and the appalling lack of subtlety which characterize the process, they persist in banging away in the old Russian manner, as though there were nothing more interesting or exciting to be thought of. When as a boy, I first heard Russian music, I was carried off my feet by its wild melodies, its persistent, its relentlessly throbbing rhythms. But my excitement grew less and less with every hearing. Today no music seems to me more tedious. The only music a civilized man can take unfailing pleasure in is civilized music. If you were compelled to listen every day of your life to a single piece of music, would you choose Stravinsky's *Oiseau de Feu* or Beethoven's *Grosse Fugue?* Obviously, you would choose the fugue, if only for its intricacy and because there is more in it to occupy the mind than in the Russian's too simple rhythms. Composers seem to forget that we are, in spite of everything and though appearances may be against us, tolerably civilized. They overwhelm us not merely with Russian and Negroid noises, but with Celtic caterwaulings on the black notes, with dismal Spanish wailings, punctuated by the rattle of the castanets and the clashing harmonies of the guitar. When serious composers have gone back to civilized music — and already some of them are turning from barbarism — we shall probably hear a corresponding change for the more refined in popular music. But until serious musicians lead the way, it will be absurd to expect the vulgarizers to change their style.

# SYMPHONY

*By* HENRI DUTILLEUX

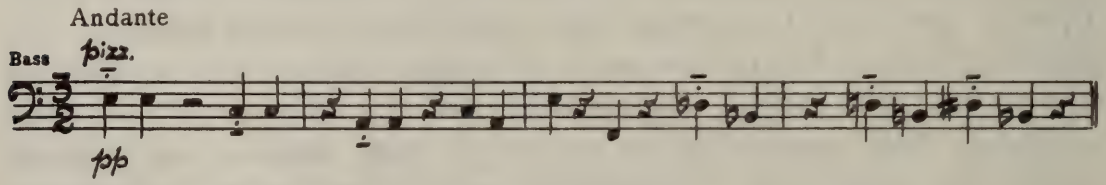
Born in Angers, January 22, 1916

Composed in 1950–1951 and published in 1952, this Symphony was first performed from the manuscript in Paris, by the *Orchestre Nationale,* January 7, 1951, Roger Desormière conducting. It was included in the Neues Musikfest in Cologne, May 28, 1953, when Ferenc Fricsay conducted. The score was revised before publication.

The following orchestration is required: 2 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, glockenspiel, vibraphone, harp, piano, celesta, bass drum, snare drum, cymbals, antique cymbals, triangle and strings.

WITH a scherzo and a slow movement each on a single theme, and with a first and a last movement in variation form, the symphony could be called monothematic. The form in general is simple and classical, the context is dramatic and challenging in the clash of voices. The composer admits having deliberately divorced himself from the sonata form — "no themes A and B, no re-expositions. . . . Often, and in the first and fourth movements particularly, small orchestral groups detach themselves from the general ensemble. The instruments are then treated each as a soloist, as opposed to the orchestral body." The composer disavows "any literary intention, or attempt to follow a program." He has arrived at "a sort of voluntary symmetry," wherein "the music emerges from shadow in the first measures, only to return whence it came in the very last ones. Thus there is established a transition between the real and the imaginary world. It is a little like the inception and unfolding of a dream."

The first movement is a passacaglia on the following bass, first stated by the double basses and cellos pizzicato*:

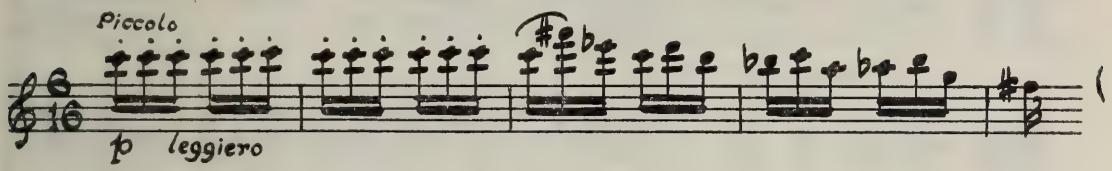



The texture of the development, at first spare, grows gradually richer, but the constantly repeated ground bass, with its plucked notes, never allows itself to be forgotten. It becomes an ominous ostinato to weird and even macabre passages in the various and colorful upper voices of the winds and percussive instruments which it underlies. Tension grows with the urgency of tremolo strings as the bass is momentarily silent. But the theme reappears in the upper orchestra.

The Scherzo follows without interruption, which is as it should be,

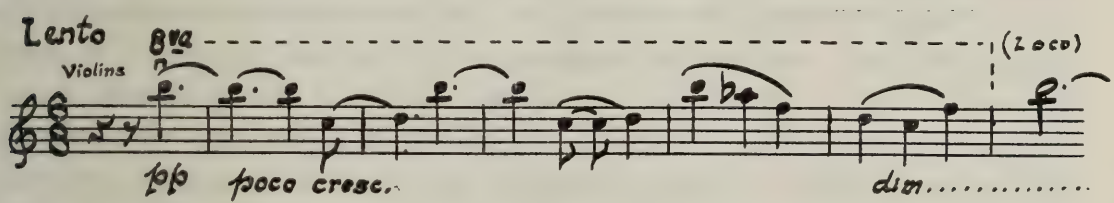
* Musical examples by permission of the publishers — *Amphions Editions Musicales.*

since the macabre mood is maintained, and indeed intensified by a driving rapidity. The movement which the composer has called "a sort of perpetuum mobile," is based on the following figure, introduced by the piccolo:




The celesta, xylophone and presently the entire orchestra carry the swift running figure. The duple beat momentarily falls into 2/8 and returns to 6/16, which is, of course, a duplication in speed of the usual 6/8.

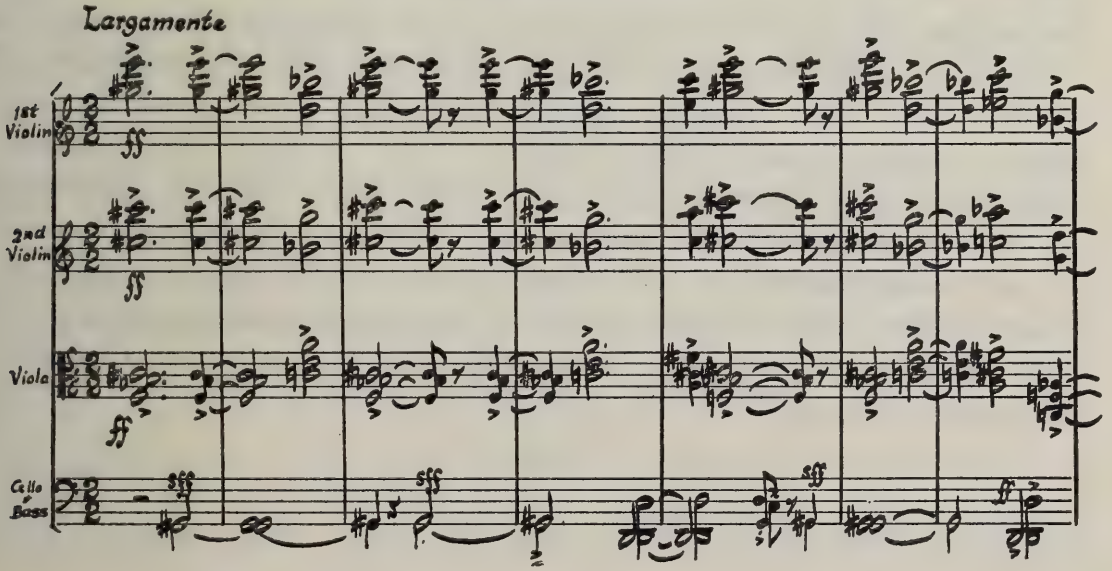
The third movement, Intermezzo, lento, is in 6/8. It begins pianissimo with a light, melodious theme:

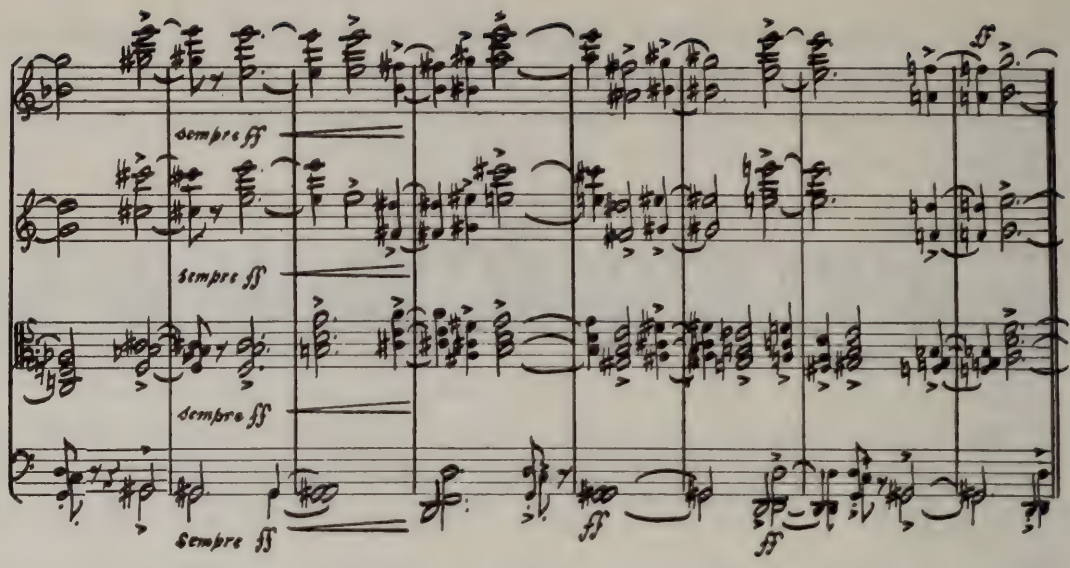



It is first heard from the bassoon, but is presently attached to the violins.

The composer calls this movement a departure from his general procedure, in that this phrase is "sung almost continuously by the violins while the brass, timpani, piano, harp, and certain lower woodwinds provide a rhythmic basis in a perpetually indeterminate balance."

The finale develops variations on the following theme by the entire orchestra, the strings here giving the notation:






The dissonant chords and their characteristic rhythm keep it discernible through most of the elaborate weavings which are to follow, as a melodic theme is developed. An allegro in sixteenth notes by the woodwinds and percussion works into ornamental figures with harp glissandi. There is another variation with a basic 4/8 and many changes in beat, and a scherzo in 3/8 which is staccato throughout. Having proposed a strongly dissonant subject, the composer proceeds in like vein. His considerable percussive resources are displayed to the utmost. Gradually the asperities are resolved, and at last the movement expands into a harmonic calm, glowing with fervor. The conclusion is melodic and gentle, subsiding to a *ppp* cadence.

Frederick Goldbeck, reviewing the first performance in the *Musical Quarterly* (October, 1951) remarked of Dutilleux' orchestration: "His strings are ordinarily fiddles, his brass and woodwinds regular trumpets and flutes. And his technique of blending the timbres is the art of keeping them un-blended; again the polyphonic, not the harmonic, principal. His orchestra is glassy, of agreeable slimness even when led up to fortissimo." This critic describes what he calls Dutilleux' "post-Rousselian polyphonic style. With the technique of counterpoint, the sense of musical invention itself seems to have shifted: melodic, and other elements are neutral until their juxtaposition, their clash, provides them with life." He concludes, "Listening to the Symphony of this spotless and tireless choirmaster of contradictory voices leaves an endearing after-taste of 'right or wrong, my counterpoint.' And it's this quality of being as it were haunted by its technique which, ultimately, makes this work interesting — at least for its present reviewer."

Henri Dutilleux, an "independent" composer of increasing prominence in contemporary Paris, studied at the Paris Conservatoire, where his principal masters were the brothers Jean and Noël Gallon. He also studied with Henri Busser. In 1938 he won the Grand Prix de Rome. His sojourn at the Villa Medici was brought to a sudden end by the coming of war after three months. He has since lived in Paris.

His principal works are as follows*:

1942 — *Danse Fantastique,* for orchestra.
" — *Quatre Mélodies,* for voice and piano, with orchestra.
1943 — *Sonatine,* for flute and piano.
1944 — *La Geôle,* for voice and orchestra.
1947 — *Sonate,* for oboe and piano.
1948 — *Sonate,* for piano.
1952–1953 — *Concertino pour 38 instruments.*
Also 2 ballets, incidental music for the stage and for radio.

* This list and the description of this symphony by the composer are taken from the program of the Cologne Festival of New Music, May, 1953, kindly loaned by Nicolas Slonimsky.

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## *DAPHNIS ET CHLOÉ* — Ballet in One Act — Orchestral Fragments

### Second Series: "Daybreak," "Pantomime," "General Dance"

*By* Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

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The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

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* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

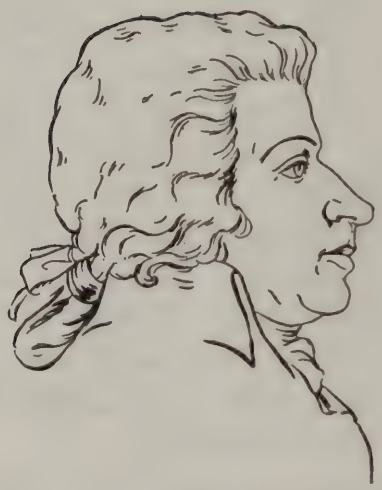
The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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# *The Composer and His Cue*



MOZART

"THE vital importance," Delver Forfax declared, "of the cue in musical performance can hardly be over-emphasized. A composition or an individualized interpretation may fall apart if performers are too late or too soon in 'cuing-in' their parts with those of fellow-participants. Often an orchestra player must keep track of many silent bars in his own part, then resume punctiliously, taking for his cue only a few notes printed on his own part to indicate what someone else will be playing when he is wanted to join in.

"Now, in the case of Mozart, the cue was of special importance. Not only as a composer, but as an excellent violinist and an exceptional pianist, he achieved some of his most telling effects with adroit cuing. The cue was also important to him in quite another way.

"As a matter of historical fact," Delver went on, with an ill-suppressed smirk, "to Mozart, the important thing at times was the billiard cue.

"Much has been said about the amazing rapidity with which Mozart put whole symphonies and operas on paper. But there is evidence that he carried them around in his mind over comparatively long periods, until they practically ran out from the end of his quill pen.

"During this period of mental incubation, he often would play billiards. A favorite companion at the time when he was thinking over the composition of such an important work as *The Marriage of Figaro,* was the Irish tenor whom he admired in that production, Michael Kelly. In his *Reminiscences* Kelly wrote:

"He was fond of billiards, and had an excellent billiard table in his home. Many and many a game have I played with him, but always came off second best."

Carnegie Hall

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SECOND AFTERNOON CONCERT

SATURDAY, JANUARY 16

## Program

BACH.....Chorale Prelude and Chorale, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op.* 56A

HAYDN.....Violoncello Concerto in D major

I. Allegro moderato
II. Adagio
III. Allegro

INTERMISSION

SAINT-SAËNS.....Symphony No. 3, in C minor (with Organ), *Op.* 78

Adagio; Allegro moderato; Poco adagio
Allegro moderato; Presto; Maestoso; Allegro

*Organ:* EDOUARD NIES-BERGER

SOLOIST

PAUL TORTELIER

BALDWIN PIANO

RCA VICTOR RECORDS

**The music of these programs is available at the Music Library, 58th Street Branch, the New York Public Library.**

# VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

*By* JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn*, could not but be apparent even to its first audiences.

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six "*Littauer Divertimenti*" are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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## CONCERTO IN D MAJOR FOR VIOLONCELLO

*By* FRANZ JOSEPH HAYDN

Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This Concerto was composed at Esterház in the year 1783. The instrumentation in present usage calls for wood winds in two's, 2 horns and strings.

The following 'cellists have played the concerto with the Boston Symphony Orchestra: Anton Hekking (November 22, 1890); Hugo Becker (January 12, 1901); Heinrich Warnke (November 15, 1913); Josef Malkin (December 12, 1914); Jean Bedetti (March 11, 1921); Pablo Casals (January 1, 1926); Gregor Piatigorsky (April 1, 1932) (in a program of Haydn's music commemorating the two hundredth anniversary of his birth); Raya Garbousova (November 29, 1935); Emmanuel Feuermann (November 3, 1939); Gregor Piatigorsky (December 18, 1942, and December 13, 1946); Raya Garbousova (December 22, 1949).

DURING his many years under the employ of the house of Esterhazy, but more particularly as *Kapellmeister* at the Esterház estate, the "Hungarian Versailles," Haydn wrote instrumental or dramatic music for every entertainment his prince gave — a vast amount in all. Of concertos listed by the composer himself, although many have not sur-



vived, are some twenty for clavier, nine for violin, three for baryton,* one for double-bass, five for lyre, two for flute, four for horn, one for clarino. It has been stated that there were six violoncello concertos all belonging to the years 1771–83 (within the Esterház period). This, the only complete surviving 'cello concerto† was composed in 1783 for Anton Kraft, Haydn's virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterház orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him. Anton Kraft was ambitious to compose, took lessons from Haydn at Esterház, and wrote several pieces, including a concerto for violoncello. It is said that Haydn, finding that the preoccupations of the composer interfered with the duties of the performer, discontinued the lessons.

A recent disclosure by H. C. Robbins Landon, the fruit of his research in connection with the Haydn Society's planned complete edition of Haydn's works, seemingly puts an end to a controversy over the authenticity of this concerto which has been going on for twenty years.

The first open doubter was H. Volkmann in an article *"Ist Haydn's Cellokonzert echt?"* in *Die Musik* (March, 1932). He contended that Anton Kraft may have been the composer, and based his case on the musical content and on the grounds that the original score had disappeared. An edition by Johann André was put out after the composer's death as *"d'après le manuscrit original de l'auteur."* Köchel, the Mozart scholar, had stated that he had seen the original manuscript with the composer's signature in the collection of Julius Rietz in Dresden, but this manuscript was not forthcoming. Donald Francis Tovey, in his *Essays in Musical Analysis,* assumed the concerto to be Haydn's, but having read Dr. Volkmann's treatise, he wrote in a supplement that he was ready to give "Kraft the credit for a very pretty piece of work in a form in which Haydn never put forward his full powers." This opinion bears out a certain lukewarmness in Tovey's earlier analysis. The concerto is now known and performed in a considerably edited version by François Gevaert, the Belgian musician, in which flutes, clarinets and bassoons are added to the original orchestration of oboes, horns and strings, with fresh cadenzas and the elimination of redundancies in the first movement. Karl

* As a result of the fact that Prince Esterhazy himself was proud of his ability on the baryton (a viola da gamba with underlying sympathetic strings) Haydn wrote no less than one hundred and seventy-five pieces for this instrument. The composer sought to compliment his master by learning to play the instrument himself. But the Magnificent One frowned, preferring to shine alone and unchallenged.

† There are fragments of two concertos in C, one of which was carried out by Popper. Mr. Landon believes that they may have been sketches for a single work.

Geiringer came out staunchly in favor of the concerto in his book on Haydn, putting the burden of proof on the doubters.

Mr. Landon wrote in the *Saturday Review of Literature,* August 25, 1951 ("True and False Haydn"): "Haydn's own holograph ms. is in private possession in Vienna today."

He explained in a letter then just received from Vienna the circumstances of this discovery. Just before the war, a Dr. Larsen learned that the *ms* of the concerto "had arrived in Vienna, and was in a private collection. Here the matter stopped until after the war. In London, Dr. Larsen met Antony van Hoboken, who informed Larsen that he not only knew where the autograph was, but that he had seen it." Efforts to examine the manuscript and copy it for purposes of publication were unsuccessful, secrecy surrounding the possession of the manuscript in the fear that "Russians here might be interested enough to follow up the matter."

"As you know, this whole affair of the D major concerto arose because of Kraft's assertion that there was a 'D major concerto which I wrote but which is circulated under Haydn's name.' We think we have located the D major concerto in question. It is found in Zittau and various other MSS in Germany, but not in any 'authentic' collection where we know Haydn had direct contact. The work in question is certainly not by Haydn. Its slow movement (in minor) could never have been composed by him. So there is every reason, from external and internal evidence, to believe that this is the work Kraft meant."

The first movement, in common time, opens with a long exposition by the tutti. The Adagio is in A major, 2-4. The solo part, carrying the burden of the melody, is often mingled with the voice of the bassoons. The final allegro is again in D major, 6-8. The cadenza is written over a long pedal on the dominant.

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## PAUL TORTELIER

PAUL TORTELIER, born in Paris where he graduated from the Conservatoire with honors, has had a long career in Europe as concert virtuoso. He came to this country in 1937 and joined the 'cello section of the Boston Symphony Orchestra. He was called back to his country for war service in the autumn of 1939. Mr. Tortelier has performed in many parts of Europe and more recently in this country. He has composed for the 'cello.

## ENTR'ACTE

# THE ARTIST VIEWS THE CRITIC

*By* CHRISTOPHER FRY

(Quoted from *Experience of Critics,* Oxford University Press)

I FEEL like a fourth-form boy who has been invited up to the masters' common room to comment on the year's teaching: somewhat overwhelmed by the privilege, somewhat emboldened by the nudgings of my schoolmates and their last urgent whispers of "Go on; you tell them, Fry," and, as a precautionary measure, copies of all the newspapers folded into the seat of my trousers, the dramatic criticism outwards.

I don't know how I can help feeling like this, for to some extent this is what the relationship has become between critic and artist or whatever word will serve to cover actor, playwright, producer, and designer. The masters write their report: "Could do better if he tried," or "Seems to make no effort to be intelligible," or "Has ability, but should try to concentrate on the matter in hand"; and the boys draw irreverent caricatures in the margins of their manuscripts. It isn't a very rewarding relationship; neither is it one which is unavoidable, but it has come about, and it would be good if we could discover why.

The simplest explanation is that, on the one hand, no man's judgment is infallible; and, on the other, that an artist thinks well only of a critic who thinks well of *him;* and, I admit, it is interesting to hear the writer say to the painter, or the film director say to the theatre producer, "Of course, your critics aren't so bad, but *ours* are terrible," and the cry of anguished protest that comes in reply.

So simple an explanation, however, accounts for no more than the moments of disappointment or injured vanity. No man in his senses expects a critic always to be right — indeed, it would be very disconcerting if he were: we should have to believe him, and the knowledge of his fallibility is often a great comfort. The simple explanation also falls short on another point: the artist, at some level of himself, will respect an adverse criticism if he can understand it; he has no wish to get away with anything, and he is so close to his work that he is, or should be, glad of a more distant eye.

But he must also be allowed a certain arrogance: a degree of carefree confidence, if his work is not to be in some way blunted. Whatever medium he works in, words, or paint, or notation, will see to it that he is never far from humility. He knows before he starts that he is attempting the impossible; he knows that existence cannot be demonstrated, or even adequately commented upon, except by existence; and he would sometimes prefer to be doing something comparatively easy,

such as cleaning the Augean stables, or, as he may think in his less amiable moments, such as being a critic.

An artist's sensitiveness to criticism is, at least in part, an effort to keep unimpaired the zest, or confidence, or arrogance, which he needs to make creation possible; or an instinct to climb through his problems in his own way as he should, and must; and it isn't surprising to look back to Hardy putting down his novelist's pen after the reception of *Jude the Obscure;* or to Tennyson walking the Downs and saying over and over again, "He says I'm not a great poet; he says I'm not a great poet."

He may not have been a great poet, but he was a good one, and might, I think, have been even better if the critics had been as creative in their way as he was in his. But creative criticism — by which I mean criticism that takes as its starting place the individual talent it deals with, and not some ready rule of thumb or personal preference — creative criticism has always been rare, and continues so, and much of the rest, though plentiful, is as boring as a small child who insists on being looked at. And everywhere today can be heard the patter of tiny criticism, the busy sound of men continually knowing what they like. How anything manages to create itself at all is a wonder. The newly sprouting acorn is dug up several times a week, and solemnly told that, whatever it may think to the contrary, it is not an oak tree. It must understand that it is nothing more or less than an acorn being pretentious.

I am not, you will have noticed, yet talking particularly of dramatic criticism. That is a grave thought towards which I am feeling my way sentence by sentence; for if I think that dramatic criticism is not all that it should be, it is because I think that no criticism is all that it should be. And artists themselves are often the worst offenders. One might think that a man who knows, by his own experience, how difficult it is to convey anything to anybody, even to himself, would be patient and forgiving to his fellows, however clumsily they flounder forward; but the history of literary feuds is long; and it is no uncommon thing to find one writer attacking another, ignoring what strength, or promise of strength, there may be for the pleasure of declaring the weakness.

Whereas he should know to fall on his knees and cry, "This man has written a sentence: he has actually written a sentence!" — or, if that should be an overestimation, he might say: "Look, look; here are two words which have come together in God."

That is the only true method of criticism between artists. But critics may reasonably feel that something further is expected of them. Dramatic critics, for example, may hesitate to say, "No one who loves the theatre should fail to pay fifteen shillings for a stall at the Globe

where, in the second act of Mr. Fry's new play, he may hear several minutes of dialogue which is not entirely inapt."

Something further is expected of them; and something so difficult that I wonder if there is a pin to choose between the ardors of creating and criticizing.

A fine dramatic critic of the future is already with us. He paid, not long ago, his first visit to the theatre. He sat in the front of a box, with five years' experience of the world behind him, and watched a pantomime. His eyes never left the stage; even through the intervals he refused to be distracted by ice cream or lemonade; he stared at the curtain, waiting for it to go up again. Neither the Dame, nor the comedy horse, nor the Broker's men, nor the Dagenham Girl Pipers could win a smile from him. He remained, expressionless and absorbed, the representation of the perfect critic. At the Transformation Scene he turned to his father and made his only comment. He said: "Well, we didn't expect that, did we?"

I take up your time with this story because it may be that, on our first visit to the theatre, we are innocent of everything except sensibility; there is no confusion: we know when we are touched; and this is a good condition for criticism. I don't mean that a critic must abandon all thought of ice cream or lemonade in the interval, but ideally there should be nothing, no preconception of what a play is, no impatience, no demands, between him and the stage; only a readiness to receive.

I do not know how it is to be done, and of all places at a first night. A first-night audience is as though a very large family had suddenly been reunited in the bronchial ward of a hospital. And the critic must reach across this uneasy state of affairs, and be in perfect communion with the complexities of play, players, and production. Upon his judgment depend the livelihood and career of nerve-jangled men and women who have been working at high pressure for several weeks. He must have a subtle understanding of play-writing, acting, and production, so that a fault shall not be laid at the wrong door — a misjudgment which happens in criticism often enough to be a major problem. He must have the patience and concentration of a bird-watcher, the eye of a sleuth, the capacity for experience of an explorer. I wouldn't undertake a profession so full of complications and pitfalls if you paid me; and if, in this essay, I am only a faultfinder, it is not because I can see no good in critics, for I do; and I know how willing many of them are to turn and say, "Well, we didn't expect that, did we?"; it is because I should like to trace, if I can, those things which divide us in understanding.

I suggest that if it is possible for the artists to learn from the critics (and I think it is), then it shouldn't be altogether improbable that

the critics could sometimes learn from the artists. The history of criticism through the centuries isn't one unbroken progress of accurate judgment; and I don't know why critics, like Victorian parents, should be disturbed by admitting to their children that they also make mistakes. There is no progress that way. It's a hardening of the arteries of understanding. A man's work is what his life is; and he can only grow where he seeks.

Sometimes when I am trying to work I think of the picture of myself which emerges from the press cuttings, and it seems, in a way, very splendid. I see a man reeling intoxicated with words; they flow in a golden — or perhaps pinchbeck — stream from his mouth; they start out at his ears; they burst like rockets and jumping crackers and Catherine wheels around his head; they spring in wanton sports at his feet and trip him; but trip him or not, he loves them: let them all come, go where they may; let them strangle sense, flood the stage, break the dams of form; facility shall have its day. His typewriter continues to chatter long after it has been put back in its case. Words will grow out of him, like fingernails, for some time after his death.

Then, having looked at his picture and marveled, I turn back to my typewriter. Like an ancient Red Indian chief, I sit for some hours in silence. At last I am ready to speak, and say "How," or perhaps some slightly longer word. My two fingers withdraw from the typewriter and the night wears dumbly on towards dawn.

*The Lady's Not for Burning,* the play which first gave rise to the bacchic figure vomiting his careless words, was five or six months finding its shape before writing began, and eight months in writing. I don't mean that slowness in writing is a virtue: it is an incapacity; but it's hard to relate it to verbal intoxication; it feels more like a slow death by ground glass.

What do I think I'm doing, then, so painfully creating a false impression? Why so many words? Why so many apparent interruptions of the relevant action of the play? There is no doubt that, looked at from many points of view, these are most reasonable questions to ask; and I can only try to explain what was in my mind.

So many words, for instance. We know this criticism doesn't precisely mean what it says. There are the same number of words as in any other play; you have only to count them. It means, I think, that I don't use the same words often enough; or else, or as well, that the words are an ornament on the meaning and not the meaning itself. That is certainly sometimes — perhaps often — true in the comedies, though almost as often I have meant the ornament to be, dramatically or comedically, an essential part of the meaning; and in my more sanguine moments I think the words are as exact to my purpose as I could make them at the time of writing.

And then the question of relevance. The question is, relevance to what? The relevance of one kind of play is not necessarily the relevance of another; I tried to say so in *The Lady* in the line: "That same laughter, madam, is an irrelevance that almost amounts to revelation," and I think what I am most anxious to do here is to ask that criticism should look more deeply into the nature of a play, and to pursue the reason for its nature, rather than to try to force it into a category to which it doesn't belong. If a criticism is to be understood and profited by, writer and critic must start with the same premise.

Comedy is not a drama with the addition of laughs. It is a world of its own, and when we leave it again, it can have given to the world of action we rejoin something of a new cast. It is a world of its own, but not a world all of one kind – it may be of situation; or the sunny, tensionless world of *As You Like It* where, for all Jacques' talk of time, there is all the time in the world; or a world of wit, such as *The Way of the World,* where plot is an infernal nuisance.

As comedy is not a drama with laughs, so a verse play is not a prose play which happens to be written in verse. It has its own nature. In a talk on *Poetry and the Theatre* I tried saying something more about this, in these words: "The dramatist must view the world of his play, and the people of that world, with great precision: the poet-dramatist


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*Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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PIERRE MONTEUX, *Guest Conductor*

with the greatest poetic precision. The whole structure depends upon it, what scene follows another, what character goes and what character enters, where description of landscape becomes part of the action, or where it needs a bare exchange. The poetry and the construction are inseparate. Who understands the poetry understands the construction, who understands the construction understands the poetry, for the poetry is the action, and the action — even apart from the words — is the figure of the poetry . . . ." I do not mean that my own plays live up to this definition; but this is the ground upon which, now and in the future, I must meet the critics.

If this all seems to be turning into a defense of Fry, it is not at all what I mean by it. For every point I raise there are half a dozen more which, in the circumstances, I don't intend to refer to, preferring to withhold, as far as possible, the stick which the critics could beat me with. But it is a fairly general experience of writers, producers, actors, to find themselves being judged from some altogether other part of the forest, where the critic has dug himself in as though for a siege; and I can best show the kind of misunderstanding I mean by instances from my own experience.

There are many orders of such misunderstanding. There is the criticism which seems wantonly to misrepresent, so that it can make a point; as when, for instance, a well-known critic, to prove that I sometimes wrote pretentious nonsense, quoted a line which was not in the play at all!

Or there is the kind of criticism which seems anxious to pick a hole at all cost: such as that which soundly berated an artificial comedy for having no lines in it as simply and highly charged as those in *King Lear*. Or this: in *Venus Observed* the Duke ends a speech with "And I, as unlaborious as a laburnum tree, hang in caresses of gold," and the critic then comments, "An inaccurate observation, since a laburnum is only apparently 'unlaborious.' " I see what he means: like the only apparently untoiling and unspinning lilies of the field. These are small matters, but they show the larger fault: that sometimes a critic will rather cavil at the surface than give judgment in depth.

A few paragraphs ago I mentioned the word "pretentious." I will state my belief that it is not a critical word. It usually means that, in the critic's opinion, a man's reach has exceeded his grasp, and what hope is there for the theatre without such temeritous reaching? There may be times when we lay ourselves open to it by an insincerity, but even so, it is a dangerously facile word, and too easily covers up a critic's impatience.

A critic rightly expects that those he criticizes should go as far as their powers will take them in whatever art they practice: they should be honest, devoted, sensitive, laborious to perfect what they do, never

content to rest on what they have done, but ever restless to increase the scope of what is still to follow. Are they not to expect as much from their critics? But round and about those who know the gravity of their work are others whose ability is to make rapid decisions about everything and everybody and the less they are inclined to consider, the greater is their air of omniscience.

We are all, I think, anxious to mend our ways, once we can see clearly where and how they should be mended. But we cannot trust the critic to tell us unless he *also* knows moments of prayer and fasting and self-distrust; unless he judges, not by a jaunty reflex action, but by drawing into himself what he judges before giving judgment; unless we can be sure that he gets no pleasure from wounding, or belittling others to give himself the appearance of size; and that he has always before him, like a fearful warning, those evasions, dishonesties, and tricks protective of self-esteem which are the badges of the little critic who knows what he likes but will never know anything more. I made a character in a play describe justice as the crossing of mind with mind; and I believe this to be true of just and creative criticism.

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## CHORALE PRELUDE AND CHORALE, *"DAS ALTE JAHR VERGANGEN IST"*

*By* JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

Arranging the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings. The first performance of his orchestration was at these concerts, January 2, 1952.

THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein.*

*Das alte Jahr vergangen ist,*
*Wir danken dir, Herr Jesu Christ,*
*Dass du uns in so grosser G'fähr*
*Behütet hast lang' Zeit und Jahr.*

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou has protected us in such great danger).

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# SYMPHONY IN C MINOR, NO. 3, *Op.* 78

*By* CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and in America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory. The most recent performance was on March 3, 1950.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio.* This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was

before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto.* Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto,* which at first is apparently a repetition of the first *Presto;* but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

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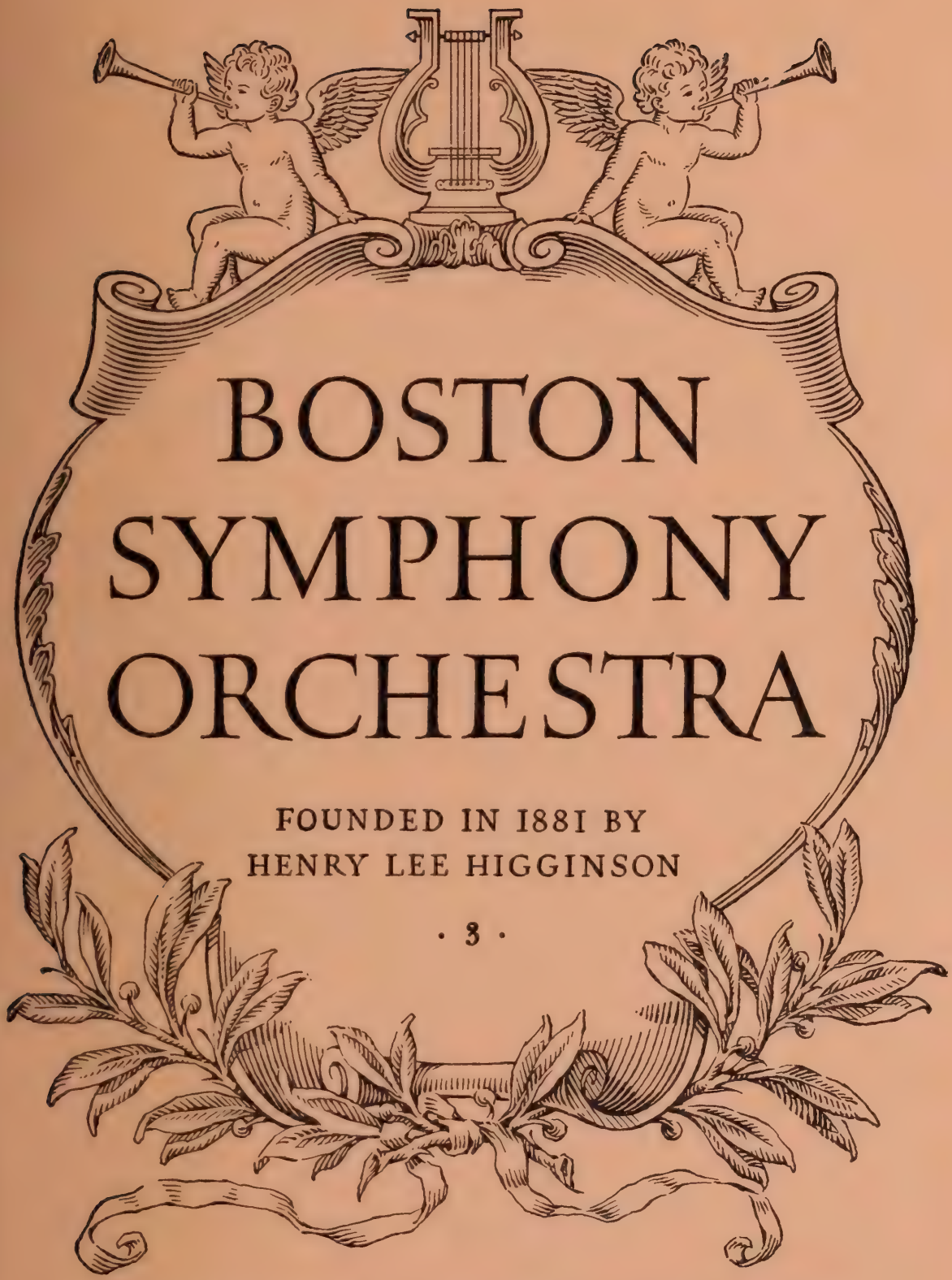


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## Concert Bulletin of the Third Concert

WEDNESDAY EVENING, *February* 10

AND THE

## Third Matinée

SATURDAY AFTERNOON, *February* 13

*with historical and descriptive notes by*

JOHN N. BURK


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BACH . . . . . Brandenburg Concerto No. 3, in G major, for Strings

I. Allegro moderato
II. Allegro

BARTÓK . . . . . Concerto for Violin and Orchestra

I. Allegro non troppo
II. Andante tranquillo
III. Allegro molto

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SIBELIUS . . . . . Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
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## A BERLIOZ SEASON

During the season now in progress special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th has marked the 150th Anniversary of the composer's birth. Charles Munch has performed *L'Enfance du Christ* for the Christmas season (December 18 and 19) and will perform *La Damnation de Faust* (February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette*, which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

## PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour last spring.

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## CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO

*By* JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721.

The first performance by this Orchestra of the Third Concerto was on March 8, 1907. Its last performance here was March 31, 1950.

THE set of Brandenburg concertos can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.*

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general

* Bach used the first movement as an instrumental introduction (*"Concerto"*) to his Cantata 174 (*"Ich liebe den höchsten von ganzen Gemüthe"*) for Alto, Tenor, Bass, and Orchestra. To the string parts, unchanged, he added 2 corni da caccia, 2 oboes and tenor oboe (*"Taille"*), the wind parts sometimes doubling, sometimes adding to the notation.

balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or 'cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears on the second violin, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form.* Two long-held chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, traveling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in two years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated

* The two transitional chords (*adagio*), with a minor "Phrygian cadence" bringing momentary relief from the prevailing tonality of G major, have been amplified by Max Seiffert, editor of the edition, with a "free cadenza" for the violins. But Bach's two chords, unadorned, have been used in previous performances by this orchestra. Other conductors have at this point interpolated a slow movement of Bach. An *andante* transcribed from one of the sonatas for violin solo is on record as having been used at a performance by the New York Philharmonic Orchestra (February 13, 1903). In Chicago, the *adagio* from the violin concerto in E major (transposed from C-sharp minor to C minor) was used. For performances under Serge Koussevitzky the introductory sinfonia to Bach's *"Christ lag in Todesbanden"* has been used.

March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"A son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and would have been careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino.* Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti."*

* The manuscripts came in to the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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# CONCERTO FOR VIOLIN AND ORCHESTRA

*By* BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

---

Béla Bartók composed his Violin Concerto in Budapest between August, 1937, and December 31, 1938. Zoltán Székely, the Hungarian violinist for whom the concerto was composed, gave the first performance on April 23, 1939, at Amsterdam under the direction of Willem Mengelberg. The first performance in this country was given by Tossy Spivakovsky and the orchestra of Cleveland under the direction of Artur Rodzinski, January 21, 1943. The Concerto was performed at the concert of the Boston Symphony Orchestra, December 28, 1945, when Yehudi Menuhin was soloist.

The concerto is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, bass drum, cymbals, triangle, harp, celesta and strings.

ON THE death of Béla Bartók Olin Downes wrote in the *Times:* "Béla Bartók, whose death on the 26th of last month was the passing of one of the most sincere and original musicians of his era, was working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

"In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father's bedside and ruled on score paper the lines for concluding measures of a composition just completed — Bartók's last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband's works."


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"One is struck by the fact," wrote Mr. Downes, "that Bartók's richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók's unarrested development. Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the 'Concerto for Orchestra' that Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto."

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.

~

The following analysis of the Violin Concerto was made by George H. L. Smith when the music was first performed in Cleveland:

"I. Allegro non troppo, 4-4. The solo violin announces the main theme after six introductory measures for harp and plucked strings, and continues with rhapsodical passage-work introducing a canonic statement of the theme by strings and woodwind. A tranquil version of the theme from the violin introduces the transitional theme which enters in the manner of a fugato. The legato second subject is, according to the composer, 'a kind of twelve-tone theme, yet with pronounced tonality.' In the development section of an extremely economical sonata form, these themes are put to various uses, the devices of augmentation and inversion being particularly exploited. A varied recapitulation leads to a solo cadenza of great difficulty. The brief coda contains further developments of the principal subject, which has been consistently in the forefront of the musical unfoldment of the movement.

"II. Theme and Variations. *Andante tranquillo,* 9-8. The theme is stated by the solo violin over a light accompaniment in the lower strings, punctuated by harp harmonics and strokes of the kettledrums. Strings and wind instruments repeat the last two measures of the theme. There are six variations, after which the solo instrument restates the theme in its original form over an accompaniment of woodwind, harp, celesta and three solo violas. Again the two final measures are echoed — this time by the divided first and second violins, the solo violin returning to conclude the repetition.

"III. Rondo. *Allegro molto,* 3-4. The entire rondo is conceived as a free variation on the opening movement. The principal episode is based on the main theme of the first movement in a new guise. Subsequent episodes, constructed from the transitional and second sub-

jects of the first movement, are joined by a rapid connecting theme in triplets which finally brings the concerto to a close."

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Otto Gombosi, writing in the *New York Times,* May 5, 1940, posed the question: "What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits. Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature — a rhythm creating form. He gave to modern music a flourishing melody, which grew up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material. And finally he gave to modern music a ripe polyphony that has very little to do with "neo-classicism" and which is formed with an iron consistency that reaches extreme possibilities. Works like the last string quartets, the Music for Strings, the Concerto for Two Pianos and Percussion are lasting values in modern music, both as regards formal perfection and expressive power.

"Stylistic catchwords can hardly grasp this richness [the richness of Bartók's manifold contribution to modern music]. In its deepest fundamentals, Bartók's music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features. This rhythm gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works."

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## TOSSY SPIVAKOVSKY

Tossy Spivakovsky was born in Odessa, February 4, 1910. Taken to Berlin as a small child, he attended the Hochschule and studied under Arrigo Serato and Willi Hess. He became Concertmaster of the Berlin Philharmonic in 1928. In 1933 he left Germany and settled in Australia. In 1941 he came to America and in the following season became Concertmaster of the Cleveland Orchestra. Mr. Spivakovsky was the violinist to make known in this country Bartók's Violin Concerto, which he played with the Cleveland Orchestra, with the Pittsburgh Orchestra and in 1943 with the New York Philharmonic. Since then he has devoted his career to touring.

## ENTR'ACTE

# PABLO CASALS TALKS ABOUT MODERN MUSIC

*By* JAY S. HARRISON

(*Quoted from the New York Herald Tribune,* Sunday, October 4, 1953)

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(*The characters: the renowned cellist Pablo Casals and a reporter. The place: Prades, Pyrenees Orientales, France. The time: June of the year.*)

*Mr. Casals:* Welcome! What a wonderful day for our talk. It is warm and sunny — a friendly day.

*The Reporter:* It is. And you are very kind to allow me some of your limited time.

*Mr. C:* Not at all. Chatting is recreation. For a moment — and that is all I have — I will not think of my festival and all the decisions I still have to make. No, no decisions. I will free myself. What shall we talk of?

*The R:* Since you have never made any statement on the matter, I would like to hear some of your views on twentieth century music. Is that possible?

*Mr. C:* A touchy subject, I admit. But we shall discuss it. How shall I start and where?

*The R:* Anywhere and as you wish.

*Mr. C:* I must say at first that I have tried very hard to enter into the musical world of the twentieth century. But, alas, until now I have found nothing to my satisfaction.

*The R:* And the reason for this?

*Mr. C:* Because I do not see what the music wants to give to humanity. Therefore I do not see its direction.

*The R:* I'm sorry, I don't understand. What are the elements that you consider give music a direction?

*Mr. C:* Exaltation of beauty, logic, consolation, hope — these are what I must find. And they must be presented in an absolutely understandable way. For me, twentieth century music does not do this. For me it is a wrong path.

*The R:* A wrong path?

*Mr. C:* Indeed, for it leads nowhere. I have the personal *aveu* — how do you say — avowal of Schoenberg that he wanted to see what could be done with the freedom of atonality. And to a point he succeeds on account of his great genius. But if the movement had been started by a lesser musician, I do not think that modern music would have had any importance.

*The R:* But would you not agree that Schoenberg *had* to be heard?

*Mr. C:* Exactly. And for the same reason so did Stravinsky — unhappily. At moments I can see that these musicians do great things even in their nonsense. But I have not been able to overcome the suspicion that these men and their followers are what they are because they are afraid to be considered old-fashioned.

*The R:* Would you say as a consequence that you dislike all their work?

*Mr. C:* Not at all. Nor do I say that these new listening experiences are useless or unnecessary. It can, I believe, contribute eventually to the normal development of music. Normal, remember, not cerebral. I accept the new harmonies. I accept many things in Schoenberg. Not in Stravinsky, I am afraid. In Schoenberg, perhaps his elements and ideas may serve for a new normal music. But not Stravinsky.

*The R:* In no degree?

*Mr. C:* None. And yet Stravinsky I admire. What Stravinsky has given us in his last works is not the real Stravinsky. It is more mental than anything else. The real Stravinsky is melodic, colored and beautiful. Now, unfortunately, he tries to avoid these. That is what is sad.

*The R:* But I assure you, Maestro, that here are thousands upon thousands who would disagree with you, who would say, in fact, that Stravinsky is the great composer of the century. Also that contemporary music, in America, at any rate, has become very much a part of the main stream of our concert life.

*Mr. C:* Does the general public say that? I do not think so. And one cannot go against the taste and general feelings of the public. All the efforts of the new music champions have not succeeded. Have they? One must still play Mozart and Beethoven to live. People pay to hear these composers, and that is why the basis of the repertory is always the same.

*The R:* And you don't think that this basis will eventually change?

*Mr. C:* Never. Twentieth century music, I tell you, has taken the wrong path. But wait — music will come again.

*The R:* Perhaps you are weary of the topic. Would you like to change it?

*Mr. C:* That would be wise.

### Why He Avoids America

*The R:* May I ask you then if you ever expect to return to America?

*Mr. C:* I cannot. I cannot play where the present Spanish government is recognized. I am waiting for a change in Spain. There should be one. But that depends on so many things. Still, I am grateful to my American friends and especially to Alexander Schneider. It was he who came to me and said, "Please return to us and play and be in

contact with the American people." But this is impossible. I have sadness in my heart that I cannot perform in your country. But for a human ideal I will sacrifice anything.

*The R:* And Schneider realized that your decision was final?

*Mr. C:* Not only that — he decided to do something about it. He convinced me that if I would not come to him, he would come to me. Here is my home in exile. Here I can make music. And that was the beginning of our summer festivals. It was through Schneider that I am honored every year by the presence of great American talents who come here to play and be happy with me.

*The R:* Are you able to say how you feel about American musicians?

*Mr. C:* Astonishing. Absolutely astonishing. American talent is not only great but it is thorough as well. And what techniques! How, I ask myself, since my last trip to America in 1928 can ever one have improved so much and to such a really unexpected degree? After all, the development of technique is based upon a tradition you do not have. Nevertheless, American technique surpasses anything we can do in Europe.

*The R:* Are you also surprised at your observations above and beyond the realm of technique?

*Mr. C:* Surprised? Dumbfounded is a better word. In Prades every year I experience a miracle. During the winter your musicians play day and night, night and day. They never rest. And yet in the summer they cannot wait to get together and play some more. This is wonderful. America is full of fantastic professionals who behave like good amateurs. They enjoy music. It is all very beautiful. In Europe we have no such spirit.

*The R:* How you must relish teaching these men, your friends.

*Mr. C:* I do. What I want them to know is how to make themselves understood. They must say in their playing only essential things. They must know what it is to make music come out of themselves. They must communicate. It is such a beautiful thing, communication. It makes us all know each other.

*The R:* A final question, Maestro, and one I am sure you have been asked many times. Of all composers, who is your especial preference?

*Mr. C:* Bach, undoubtedly. He is the greatest of all time. But then I think of Mozart, another miracle, and Beethoven —

*The R:* But it is Bach —

*Mr. C:* Yes, Bach. *He* is the incredible thing. For Bach, you see, is nature itself.

## ENTR'ACTE

# SCIENTISTS GET CURIOUS

*By* VIRGIL THOMSON

*(New York Herald Tribune)*

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THE scientific schools, long a fortress of pure reason and practicality, have lately been encouraging in their students a curiosity about the arts. The Massachusetts Institute of Technology and other technical training centers have introduced music to the elective part of curriculum with notable success. Even on the philosophic plane the scientific world, classically disciplined to a positivistic attitude, has begun to wonder if perhaps there is not something to be learned from the more spontaneous working methods of the musician, the painter, the poet.

Last week at a convention held in the city the Engineering College Research Council of the American Society for Engineering Education devoted a whole morning to "creativeness." The painter John Ferren, the novelist Ralph Bates and the present writer, as composer, were asked to explain "creativeness" and answer questions about it. The assignment was a tough one, partly because artists and scientists do not use the same vocabulary and also because the very word "creativeness" assumes a good deal.

For scientists it seems to imply that something has been invented out of nothing, or at least that some object or principle has been arrived at without its discoverer having followed completely the deductive procedures. For artists it implies nothing at all about method; it means originality rather, the bringing into existence of something different from everything else. This difference may be vast or very small, but it must be there *and essential.* If it is, something has been created. If not, we have merely a copy.

Copies are legitimate of course. The world lives on them. Their production and distribution are a province of engineering — as witness the printing press and the gramophone, the packaging and shipping of books, pictures and recordings. But music recognizes two kinds of copies — the multiple and the unique. Multiple copies, all pretty much alike, are an industrial product. Single copies made by hand are an art product. A painter's copy of another painter's picture has a personal expression in spite of all attempts to keep it out. And an executant musician's rendering of a composition is as individual an achievement as what a builder erects from an architect's plan or design. This duet of design and execution, thoroughly familiar to engineers, is characteristic of music. Painting is a one-man job and does not, in its high-art aspects, envisage reproduction. Poetry is a

one-man job which envisages (or hopes for) multiple reproduction by print. Music, like architecture, envisages from the beginning collaboration. It is a design for execution.

Now, considering the design as "creative" and its execution merely an "interpretation" is customary among musicians, and there is some common sense in the usage. But it applies better to the execution of scores from the past than to contemporary musical design. Co-operation between the living composer and his executants is an essential part of musical creation, of bringing a work into real existence. Because music's real existence is auditory; it is sound, not notes on a page. Actually, music and architecture, music and engineering, are similar in their dependence on execution. Who am I to say that the executant's contribution to my work is not a "creative" act? It is certainly part of one.

What scientists want to know, of course, is how a composer arrives at his design. Well, sometimes an idea, an expressive, a communicable idea is arrived at by conscious reasoning. Sometimes it bursts up from the unconscious. And its organization into a piece of music comes in the same two ways. Often a practical workman will write it all down quite rapidly, as if he were taking dictation from the inner mind. At other times it comes more slowly. And if he hits a snag he has to reason his way around it. The simplest parallel I know for what a composer does is what anybody does when he writes a letter. He wants or needs to make a communication. He thinks about it a little. He


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writes it. Then he reads it back critically to find out whether he has said what he meant to say and, most important of all, whether he is willing to mean what he has actually said.

Music, all art for that matter, depends on meaning. The prestige of non-Euclidean geometry has all through this century caused artists to insist that their work at its best and most "advanced" is theoretical, an abstraction comparable to the higher equations. At the same time they have hoped that within twenty years its acceptance as communication would make them loved and famous. Actually music does not work like that. The most novel modern music has always had a public that understood and accepted it. The battle has been one of obtaining access for it to the existing mechanisms of distribution. All music is about something, just as all music that can stand up under concert usage has a sound technical structure. There is no abstract music. There is only expressive music. This expression may depict an inner or an outer reality. But it always depicts something. And unless both the reality depicted and its manner of depiction have an essential uniqueness, a personality strongly different from that of all other existing artifacts, there is no work of art. "Creation" in its true sense, which is its commonest sense, has not taken place.

Science deals with a unified universe governed by laws universally applicable. Art deals with a multiple universe in which no two apples or carburetors or love affairs are alike. Revealing the common properties of apples and carburetors and love affairs is the business of science. To individualize them is the province of art. As to what is "creative" and what not, I suppose that the defining of all that is the critic's job. But critics can be terribly presumptuous. Who is to say that Stravinsky is more creative than Einstein? As Gertrude Stein used to say, there is the "human mind" and there is "human nature." There is also the visible or knowable universe. The human mind, like the rest of the knowable universe, follows patterns. That is its strength. Human nature, which is essentially unknowable, is at its grandest when most elaborately varied. And art, poetry, music are similarly most powerful when from work to work, school to school, age to age and decade to decade they show the widest imaginable diversity from standard patterns of style, of subject-matter, of communicative effect.



## SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

*By* JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

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Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like

theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissmo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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## Program

PIERRE MONTEUX, *Guest Conductor*

COWELL.....Hymn and Fuguing Tune, No. 3

(*First performance in New York*)

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. ∫ Allegro; Trio
IV. ⌡ Allegro

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem

I. Sommeil de Psyché
II. Psyché enlevée par les Zéphirs
III. Les jardins d'Éros
IV. Psyché et Éros

STRAUSS.....“Tod und Verklärung,” Tone Poem, *Op.* 24

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# *Power of a Woman's Whim*



DVORAK

"NOT ONLY a woman's love, but just her whim, can alter the course of musical history," Delver Forfax declared. "Here is an example.

"The woman was a Viennese pianist, Adele Margulies, who had become a teacher at the National Conservatory in New York.

"The Conservatory's founder, Mrs. Jeanette M. Thurber, asked her advice about importing a notable European musician to head the school and enhance its prestige. She in turn wrote to Vienna for guidance from her teacher. His reply named two possibilities — Anton Dvořák and Jean Sibelius. At that time — 1890 — the Czech was forty-nine, the Finn, twenty-five. The Viennese had a high regard for Dvořák as a man and as composer of many works in many forms. But the personality of Sibelius during a sojourn in Vienna had made a big impression, and much was expected of the young man in the near future.

"On receipt of the two names, Miss Margulies decided to make her own estimate by personal contact. Before she could make the journey, however, Sibelius had gone home. It was no longer possible to meet both composers in Vienna. Miss Margulies decided that a trip to Finland had no appeal for her. Accordingly, she planned to meet Dvořák in Vienna or Prague.

"As everyone knows, Dvořák came to New York, and became director of the National Conservatory; later spent a summer in a Czech immigrant community, Spillville, Iowa; wrote compositions reflecting here and there his interest in music of the American Negro and Indian.

"He was voluminously quoted and misquoted on his views about the state of musical culture in this country — which he considered much too spotty — and the state of American musicians and composers, which he declared sadly lacking in encouragement.

"Now what would have happened if Miss Margulies had not decided against journeying to Finland? Suppose the striking personality of Sibelius, as against the simplicity of Dvořák, had swayed her to bring about his appointment as director of the Conservatory?

"It is to be wondered what the effect on American musical affairs and on his own career might have been from several years' residence of Sibelius in this country in the early nineties — as opposed to his hurried visit in 1914."

# HYMN AND FUGUING TUNE, NO. 3

*By* HENRY COWELL

Born in Menlo Park, California, March 11, 1897

Mr. Cowell composed his Third Hymn and Fuguing Tune several years ago. It bears no date and has not until last week had a public performance.

The Hymn calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, cymbals and bass drum. The Fuguing Tune adds a piccolo, xylophone and chimes.

THE Hymn and Fuguing Tune is a favorite form with Mr. Cowell. He divulges that he has composed nine so far.* The Hymn and Fuguing Tune No. 2 was performed by this Orchestra on March 29, 1946 and repeated December 31, 1948. This composer's Short Symphony (No. 4) was performed October 24, 1947 when Richard Burgin conducted. The Symphony, according to the composer's statement, resembles his Hymn and Fuguing Tunes in that it is "not an imitation of the old hymns but a development from them, the larger form imposing greater freedom with increased variety of rhythm and tempo, modal modulation, contrast of tonal color and more extended polyphony."

In his Hymn and Fuguing Tune No. 2, Mr. Cowell acknowledged allegiance to the "fuguing tunes" of early New England. An agitation began about 1720 in favor of singing "by note" instead of "by rote," which gave birth to singing schools and singing teachers and substituted freedom and play between the voices instead of the traditional elementary four part harmony. An outstanding figure in this movement was William Billings (1746–1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794, which did a great deal to develop "fuguing pieces" and add a new interest to singing. Billings by no means invented the fuguing tune, which was inherited from the practice in England in the seventeenth century.

In the Fuguing Tune of the present work, Mr. Cowell abandons the New England atmosphere for that of the south. He writes:

"Like the Hymn that opens No. 2 of the series for strings, this Hymn is a sustained piece in the Dorian mode. The Fuguing Tune that follows, however, has borrowed from southern revival meetings rather than New England anthems; it adopts the dance rhythms that have been taken over by the big singing gatherings in the south. It is a modern development of the southern Fuguing Style (of Alabama,

* These nine are for various combinations, all of which except Nos. 4 and 6 have been performed, some from manuscript. No. 1 is written for band, No. 2 for string orchestra, No. 4 for "three instruments or voices," No. 5 for chorus (or strings), No. 6 for piano, No. 7 for viola and piano, No. 8 for string quartet, No. 9 for 'cello and piano. Mr. Cowell's first violin sonata as well as his Fourth Symphony uses the same scheme.

Georgia, Tennessee, etc.) in which popular minstrel show rhythms and tunes were turned to religious purposes in revival meetings. Syncopated tunes tumble over and through each other in a kind of merry polyphonic scramble; they are pentatonic, like so much of the traditional music of British origin in our southern mountains, and the general effect is I hope one of jolly good nature and enthusiasm.

"The tunes are of course my own, but both tunes and treatment were suggested by the music of the singing schools. I have tried to develop them in ways suitable to the modern orchestra without abandoning their essential character."

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional

bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro,* with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo.* The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo.* But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale,* chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section

in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo,* or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

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## ENTR'ACTE

### PERILS OF PRECIPITANCY

*By* Ernest Newman

*(Reprinted from the London* Sunday Times, *January 25, 1953)*

The musicians of today, whether composers or performers, cannot complain that authors and journalists do not do them proud: relatively few of them manage to escape immortality, or at any rate canonisation, while they are still in the land of the living. How much harder was the lot of such artists in antiquity! I have searched the pages of history in vain for contemporary press notices of the Lorelei's performances, though her recitals seem to have been almost as lethal in their effects on too sensitive listeners as are those of some of her descendants now among us. The versatile Orpheus, who could earn big money today in the dual capacity of builder's mate and menagerie attendant, is credited with some astonishing things in the way of shifting rocks and trees and taming wild beasts merely by singing at them; but the newspapers of his day are unanimously silent on these exploits of his.

Or take the case of Lasos of Hermione (c. 500 B.C.), who, if we are to believe our classical dictionaries, "by several innovations in music and rhythm, especially by a stronger and more complete instrumentation, gave [the dithyramb] greater variety and a more complete secular character." Evidently the Monteverdi or the Wagner of his epoch; but so far as I know there survives no contemporary biography of him.

Or the case of Terpander, who is credited with having added a further three strings to the four of the earlier lyre — an achievement, pregnant with technical and expressive possibilities, which, if the facts were as stated, would surely have entitled him to as much contemporary discussion in Greek manuals of orchestration as has fallen to the lot of that modern Terpander, Adolphe Sax, the famous inventor of a notorious instrument much in vogue in quarters distantly associated with the art of music.

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It is in the prescient critical appraisement of composers still young, however, that our generous century has surpassed itself and all others. I cannot recall any contemporary treatise on the young Bach, the young Mozart, the young Haydn, or the young Beethoven; whereas a young successor of theirs of today has only to dash off in his spare moments a dozen symphonies, half a dozen operas, and a cartload of works in other genres for him to become the subject of books and articles innumerable by writers apparently unaware of the perils of precipitancy in such matters.

I am doubtful whether any composer can be wisely and safely written about on any large scale, with a view to determining his ultimate place in the history of music, until he has been dead for some time, when his total output lies open to leisurely study and we can see it in some sort of perspective, personal and historical. For who can foresee how any young composer will develop during the second thirty years or so of his life? The history of musical criticism is packed with warnings on this point; the young Brahms, for instance, who was later to be thanked heaven for as the last bastion of the "classical" fortress, was in some contemporary German quarters regarded as a potentially dangerous adherent of the "New German" school, the school of Wagner and Liszt and the "music of the future."

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I will not enlarge now on the outer influences, good or bad, in the music of his own day that may go to make a composer in his sixties something very different from what he was in his thirties, influences good and bad the effect of which no panegyrist, however valorously precipitant, can hope to foresee. It is more profitable, for my present purpose, to consider the composer as an organism than as a link in an historical chain. In the course of the years he may change profoundly, from causes rooted in the obscurest depths of his personal being. We all know Bulow's epitaph on Mendelssohn — he began as a genius and ended as a talent. But there have been converse cases of composers who have begun as seemingly very limited talents and ended as first-line geniuses, resembling their early selves so slightly

that we have some difficulty in recognising them as the same person. Who could have guessed in 1840 that the composer of a certain *Rienzi* would have ended his days as the creator of *Parsifal,* or that the sombre Verdi of the earlier operas would crown his life-work with the delicate wit and humour of *Falstaff?*

For the most important factor in the development of a real composer is not the pressure of the outer world on him but the mysterious hidden permutations and combinations of what we may call his internal chemistry. It is so, indeed, in all really vital matters of the intellect or of what we vaguely call the soul. More must have gone to the transformation of a Saul into a Paul than hearing a voice and seeing a light one afternoon on the dreary jog-along road to Damascus. These phenomena may have supplied the spark; but the materials for the explosion must surely have been subconsciously assembling for some time before then. So with the marvellous new flowering of Beethoven's art in his final brief phase. Is it not just possible, then, that corresponding chemical changes in his spiritual substance may make this or that young composer about whom we are now writing an entirely different being, for better or worse, from what he is today? And in that case what will be the verdict of posterity on what we critics have to say about him now?

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## SUITE FROM "PSYCHÉ," SYMPHONIC POEM

### *By* CÉSAR FRANCK

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

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*"Psyché,"* a symphonic poem for orchestra and chorus, was composed in the years 1887–88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of *"Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Éros,"* and *"Psyché et Éros."* The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

FRANCK found his subject in *The Metamorphoses, or the Golden Ass,* the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded — the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

The following summary, published as a preface to a pianoforte arrangement of *Psyché,* bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching,

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* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.

invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and unfleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impassioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony*. Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

*Psyché,* like the *Quintet,* shocked his more chaste adherents and


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filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it, but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan,* Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring, this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do – if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

The text of the chorus in "The Gardens of Cupid" (omitted in this performance) provides an outline of the particular middle road of his choice, in which guileless purity is invested in undulant and fervent tones.

**Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.**

**You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.**

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

Until recently there has been contradiction and doubt on who the author of this text might have been. Georges Servières in *Musique Française Moderne* (1897) mentioned Sicard and Fourcaud, and Derepas, in his biography of Franck names Grandmougin. Baldenberger and Coqard mention a cryptic "L.L." The mystery became heavier when d'Indy, discussing *Psyche* at length in his biography long to be looked upon as standard, was silent on this point. Vallas now reveals that the text and the suggestion of Psyche for a subject came from none other than Georges Franck, the composer's son who, involved in the controversy over the Franckian aesthetics, probably wished to remain anonymous. This might explain the initials "L.L." as the Lycée Lakanal, where Georges taught and where he seems to have had help in versification from a talented pupil. Vallas has found his evidence in private letters by d'Indy himself. One of 1901 to Hugues Imbert states cautiously, "I have never exactly known the origin of the poem of Franck's *Psyche*. To the best of my belief, however, it was written by Georges Franck, the master's son." To Henri Rambaud (October 20, 1918) he was explicit in naming Georges as the author.

"He did everything in his power (if I may dare say so) to turn his father aside from the path of religion, which up to then he had followed, at least in all his compositions with verbal texts. Georges raved ecstatically about the beauties of the classical mythology and recounted the story of Psyche, providing his father with a sketch-plan for an opera on the subject. Franck was delighted with the legend itself, but had no desire to treat it dramatically; he therefore begged his son to reshape his text in a form suitable for a choral symphony. That was eventually done. All the same, César Franck (as you have observed as well as I) was incapable of seeing the subject from anything but a Christian point of view, and so treating the libretto as a mystical rather than an erotic poem. The result was indeed worthy of the composer of *Les Béatitudes,* and not at all what had been hoped by those who strove so hard towards the end of his life to deflect the Master from his religious inclinations. . . ."

This letter seems to clear up not only the true origin of *Psyché* but the true attitude toward it of its dedicatee.

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# "TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

*By* RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

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*Tod und Verklärung* was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

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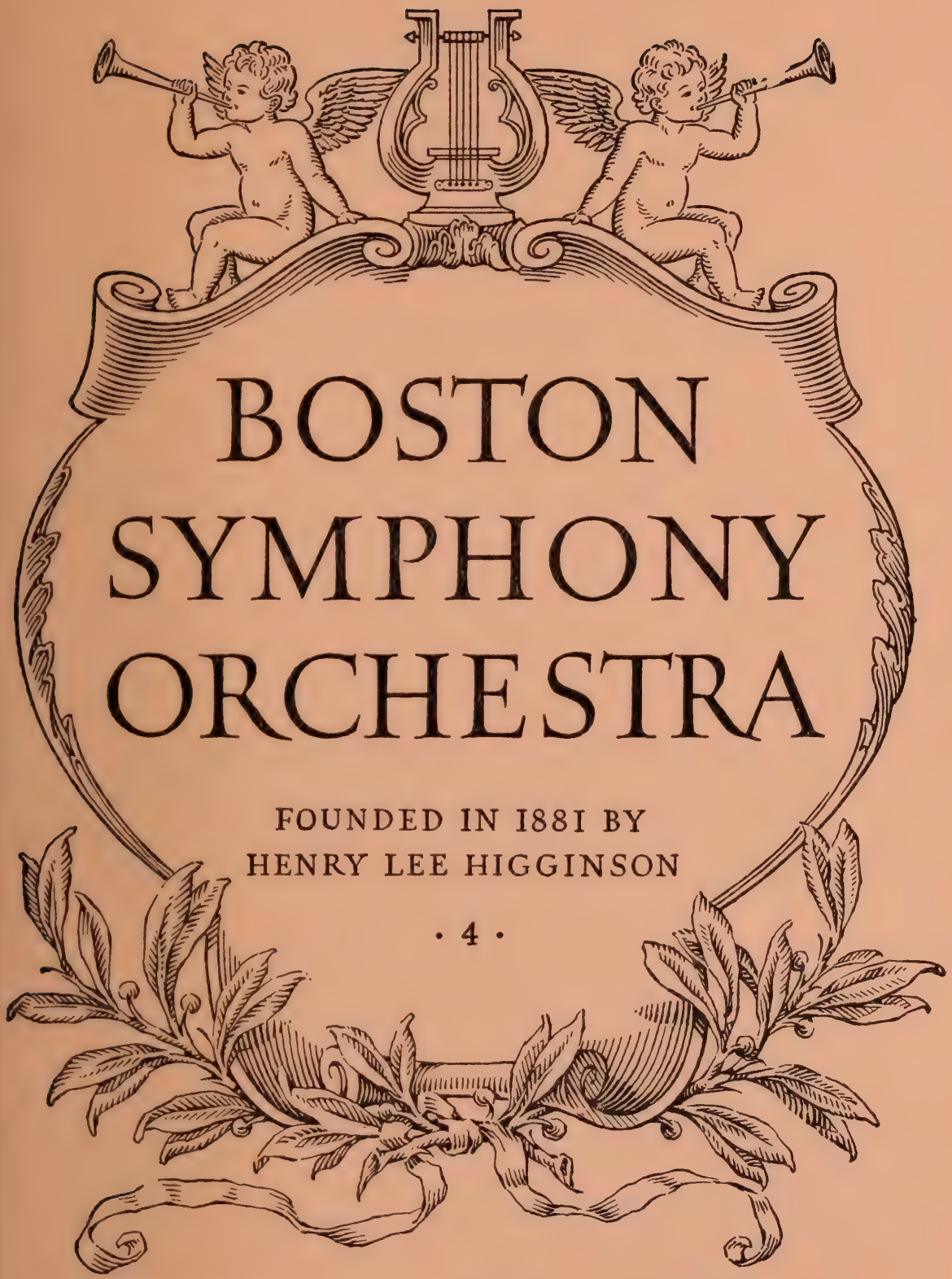
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## FOURTH CONCERTS

WEDNESDAY EVENING, MARCH 10

SATURDAY AFTERNOON, MARCH 13

BERLIOZ.....“Roméo et Juliette,” Dramatic Symphony, *Op.* 17

I

Introduction: Combats — Tumult — Intervention of the Prince
Prologue: Choral recitative (*with Contralto*)
Stanzas (*Contralto*)
Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Chorus*) — Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

INTERMISSION

Funeral Procession of Juliet (*Chorus*)
Romeo in the Tomb of the Capulets
Finale: Recitative and Air of Friar Laurence — Exhortation to Reconciliation (*Bass and Chorus*)

SOLOISTS

MARY DAVENPORT, *Contralto*
JOHN McCOLLUM, *Tenor*
YI-KWEI SZE, *Bass* (*Friar Laurence*)

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## SYMPHONIANA

### BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. A Berlioz Society has recently been formed for the purpose of furthering performance, publication, and recording of his music. Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

Charles Munch continues to make known the music of this composer.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust*, with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet*. The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist will be performed, as well as *Harold in Italy* with William Primrose and the *Fantastic Symphony*.

# "ROMEO AND JULIET," Dramatic Symphony, *Op.* 17

## *By* Hector Berlioz

Born December 11, 1803, in Côte St. André; died March 8, 1869, in Paris

*"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare,"* was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Introduction calls for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 2 trombones and tuba (ophicleide), and strings. The Prologue adds a harp, the *"Strophes"* an English horn, the Scherzetto a piccolo and bass flute, the Ball Scene a bass drum, cymbals, triangle, 2 snaredrums and a second harp; in the Love Scene the English horn is again introduced. In the Queen Mab Scherzo antique cymbals are added.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The first performance in Boston took place on October 14, 1881, by Theodore Thomas's Orchestra, when Georg Henschel sang the baritone solo part. The Scherzo had been played here by Thomas's Orchestra, November 28, 1873. The same conductor brought forward the symphony in New York in 1876. The first complete performance by the Boston Symphony Orchestra was on February 20, 1953, when the tenor was Leslie Chabay, the contralto Margaret Roggero, and the bass Yi-Kwei-Sze. The choruses from Harvard and Radcliffe participated. The instrumental movements were played at these concerts February 17, 1888; March 1, 1889; November 24, 1893; April 17, 1896; December 8, 1899; February 6, 1903; April 21, 1916; November 23, 1917; March 28, 1919; March 11, 1921; March 10, 1922; December 14, 1923; October 16, 1942; March 10, 1950.

### I

Introduction; Combats — Tumulte — Intervention du Prince

Introduction (*Orchestra*)

Prologue

As in Shakespeare's first Prologue, the chorus tells of the "two households" in "fair Verona," and their "ancient grudge." It also tells of the Prince's decree, and the ball at the Capulets. The contralto tells in a continuing recitative how Romeo wanders about the Capulet's palace, drawn by his love for Juliet. The chorus relates how Romeo finds Juliet in her balcony "confiding her love to the night," and how he reveals himself.

Choral Recitative: *D'anciennes haines endormies ont surgi comme de l'enfer — Capulets, Montagus, deux maisons ennemies dans Vèrone ont croisé le fer. Pourtant de ces sanglants désordres le Prince a réprimé le cours en menaçant de mort ceux qui malgré ses ordres aux justices du glaive auraient encore recours. Dans ces instants de calme une fête est donnée par le vieux chef des Capulets.*

Contralto Solo Recitative: *Le jeune Roméo plaignant sa destinée vient tristement errer à l'entour du palais, car il aime d'amour Juliette, la fille des ennemis de sa famille.*

CHORAL RECITATIVE: *Le bruit des instruments, les chants mélodieux, partent des salons où l'or brille, excitant et la danse et les éclats joyeux. La fête est terminée et quand tout bruit expire sous les arcades on entend les danseurs fatigués s'éloigner en chantant.*

*Hélas — et Roméo soupire. Car il a du quitter Juliette. Soudain, pour respirer encore cet air qu'elle respire, il franchit les murs du jardin. Déjà sur son balcon la blanche Juliette paraît et se croyant seule jusqu'au jour confie à la nuit son amour. Roméo palpitant d'une joie inquiète se découvre à Juliette et de son coeur les feux éclatent à leur tour.*

### STROPHES (*Contralto*)

In two metrical verses, the contralto sings of the vows of the lovers, and their delight, surpassing all the joys of life, making even the angels of God jealous.

1

*Premiers transports que nul n'oublie!*
*Premiers aveux, premiers serments de deux amants —*
*Sous les étoiles d'Italie;*
*Dans cet air chaud et sans zéphires —*
*Que l'oranger au loin parfume*
*Où se consume le rossignol en longs soupirs.*
*Quel art dans sa langue choisie*
*Rendrait vos célestes appas?*
*Premier amour n'êtes vous pas*
*Plus haut que toute poésie —*
*Ou ne seriez vous point dans notre exil mortel*
*Cette poésie, elle-même*
*Dont Shakespeare lui seul eut le secret suprême*
*Et qu'il remporta dans le ciel.*

2

*Heureux enfants, aux coeurs de flamme*
*Liés d'amour par le hasard d'un seul regard —*
*Vivant tous deux d'une seule âme*
*Cachez le bien sous l'ombre en fleurs —*
*Ce feu divin qui vous embrase*
*Si pure extase que ses paroles sont des pleurs.*
*Quel roi de vos chastes délires*
*Croirait égaler les transports?*
*Heureux enfants! et quels trésors —*
*Payeraient un seul de vos sourires?*
*Ah, savourez longtemps cette coupe de miel,*
*Plus suave que les calices*
*Où les anges de Dieu jaloux de vos délices*
*Puisent le bonheur dans le ciel.*

CHORAL RECITATIVE: *Bientôt de Romeo la pâle rêverie met tous ses amis en gaieté.*
TENOR SOLO: *"Mon cher," dit l'élégant Mercutio, "je parie que la reine Mab t'aura visité!"*

### SCHERZETTO

Mercutio's Queen Mab speech is set in shortened form for tenor solo with choral echoes, after which the chorus predicts bloodshed to follow, and final reconciliation.

TENOR SOLO AND SMALL CHORUS: *Mab! La messagère fluette et légère. Elle a pour char une coque de noix que l'écureuil a façonné; les doigts de l'araignée ont filé ses harnois. Durant les nuits la fée en ce mince équipage galope follement dans le cerveau d'un page qui rêve — espiègle tour ou molle sérénade au clair de lune sous la tour. En poursuivant sa promenade la petite reine s'abat sur le col bronzé d'un soldat . . . il rêve canonnades et vives estocades — le tambour et la trompette — il s'éveille et d'abord jure et prie en jurant toujours — puis se*

*rendort — et ronfle avec ses camarades. C'est Mab, c'est Mab qui faisait tout ce bacchanal. C'est elle encore qui dans un rêve habille la jeune fille et la ramène au bal. Mais le coq chante, le jour brille, Mab fuit comme un éclair dans l'air.*

*Bientôt la mort est souveraine. Capulets, Montagus, domptés par les douleurs, se rapprochent enfin pour abjurer la haine qui fit verser tant de sang et de pleurs.*

II

Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.

*(Orchestra)*

The movement opens with a pianissimo phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. The tempo becomes allegro and the ballroom strains more insistent. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

III

*Scène d'amour*

Nuit sereine — Le Jardin de Capulet silencieux et désert. Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

The movement opens with an allegretto (pianissimo) in which the voices of passing revellers sing snatches of song. An adagio begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.' "


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CHORUS:

*Ohé — Capulets — bonsoir, bonsoir! cavaliers au revoir.*
*Ah, quelle nuit, quel festin.*
*Bal divin. Quel festin*
*Que de folles paroles!*
*Belles Véronaises —*
*Sous les grands mélèzes.*
*Allez rêver de bal et d'amour*
*Allez rêver d'amour.*
*Allez rêver d'amour jusqu'au jour.*
*Tra la la la.*

ADAGIO (*Scène d'amour*)

IV

La reine Mab, ou la fée des songes.

(*Orchestra*)

The Scherzo, prestissimo, is pianissimo almost throughout. The place of a Trio is taken by an allegretto section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

*Convoi Funèbre de Juliette*

Marche Fuguée instrumentale d'abord, avec une psalmodie sur une seule note dans les voix; vocale ensuite, avec la psalmodie dans l'orchestre.

The funeral music of Juliet is played by the orchestra while the chorus intones a dirge upon a single note. Then the chorus takes up the solemn refrain, and the orchestra, intermittently, the pedal point.

CHORUS OF CAPULETS: *Jetez des fleurs pour la vierge expirée! Et suivez jusqu'au tombeau notre soeur adorée.*

*Roméo au Tombeau des Capulets.*

(*Orchestra*)

Invocation — Reveil de Juliette. Joie délirante, désespoir; dernières angoisses et mort des deux amants.

FINALE

La foule accourt au cimetière — Rixe des Capulets et des Montagus. Recitatif et Air du père Laurence. Serment de Réconciliation.

The Montagues and Capulets resume their quarrel in the cemetery, until Friar Laurence reproaches them and finally persuades them to look upon the death of the lovers as a dread example of their folly. They at last make a vow of reconciliation.

CHORUS OF CAPULETS AND MONTAGUES:
MONTAGUES:

*Quoi — Roméo de retour —*
*Pour Juliette il s'enferme au tombeau*
*Des Capulets que sa famille abhorre!*

CAPULETS:

*Des Montagus ont brisé le tombeau*
*De Juliette expirée à l'aurore.*
*Ah malédiction sur eux.*
*Roméo — Juliette! Ciel!*
*Morts tous les deux et leur sang fume encore.*
*Quel mystère. Ah quel mystère affreux.*

PERE LAURENCE: *Je vais dévoiler le mystère — ce cadavre c'était l'époux de Juliette. Voyez vous ce corps étendu sur la terre, c'était la femme, hélas, de Roméo, c'est moi qui les ai mariés.*

(CHORUS) : *Mariés!*

*Oui, je dois l'avouer. J'y voyais le gage salutaire d'une amitié future entre vos deux maisons unis.*

(CHORUS) : *Amis de* { *Montagus!* / *Capulets!*
*Nous les maudisons.*

*Mais vous avez repris la guerre de famille. Pour fuir un autre hymen, la malheureuse fille au désespoir vint me trouver. "Vous seul," s'écria-t'elle, "auriez pu me sauver. Je n'ai plus qu'à mourir." Dans ce péril extrême, je lui fis prendre — afin de conjurer le sort — un breuvage qui le soir même lui fis prêter la pâleur et le froid de la mort. Et je venais sans crainte ici la secourir, mais Roméo, trompé dans la funèbre enceinte, m'avait devancé pour mourir sur le corps de sa bien-aimée. Et presqu'à son réveil Juliette, informée de cette mort qu'il porte, en son sein dévasté du fer de Roméo s'était contre elle armée, et passait dans l'éternité, quand j'ai paru. Voilà toute la vérité.*

(CHORUS) :

*Mariés! —*

PERE LAURENCE:

AIR

*Pauvres enfants que je pleure*
*Tombés ensemble avant l'heure*
*Sur votre sombre demeure*
*Viendra pleurer, viendra pleurer l'avenir.*
*Grande par vous dans l'histoire,*
*Vérone un jour sans y croire*
*Aura sa peine et sa gloire*
*Dans votre seul souvenir.*
*Où sont ils maintenant*
*Ces ennemis farouches*
*Capulets — Montagus —*
*Venez, voyez, touchez —*
*La haine dans vos coeurs,*
*L'injure dans vos bouches,*
*De ces pâles amants, barbares,*
*Approchez.*

*Dieu vous punit dans vos tendresses —*
*Ses châtiments, ses foudres vengeresses*
*Ont le secret de nos terreurs.*
*Entendez vous — sa voix qui tonne:*
*Pour que là haut*
*Ma vengeance pardonne*
*Oubliez, oubliez vos propres fureurs.*

CHORUS:

(CAPULETS AND MONTAGUES):

*Mais notre sang rougit leur glaive.*
*Le nôtre aussi contre eux s'élève.*
*Qui tua Mercutio et Benvolio?*
*Ils ont tué Tybald et Pâris donc?*
*Perfides point de paix, non!*
*Lâches point de trêve, non!*

PERE LAURENCE:

*Silence, malheureux! pouvez-vous sans remords*
*Devant un tel amour étaler tant de haine —*
*Faut-il que votre rage en ces lieux se déchaîne*
*Rallumée aux flambeaux des morts!*
*Grand Dieu qui voit au fond de l'âme*
*Tu sais si mes voeux étaient purs —*
*Grand Dieu! d'un rayon de ta flamme*
*Touche ces coeurs sombres et durs.*
*Et que ton souffle tutélaire*
*À ma voix sur eux se levant*
*Chasse et dissipe leur colére*
*Comme la paille au gré du vent.*

CHORUS:

(CAPULETS AND MONTAGUES):

*O Roméo, jeune astre éteint*
*O Juliette, douce fleur*
*Dans ces moments suprêmes*
*Les Capulets / Montagus sont prêts eux-mêmes*
*Comme la paille au gré du vent*
*A s'attendrir sur ton destin.*
*Dieu, quel prodige étrange*
*Plus d'horreur — plus de fiel —*
*Mais des larmes du Ciel*
*Toute notre âme change.*



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# *Shakespeare Abroad*



"SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar.*" This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

"How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet, The Tempest,* and *Hamlet.*

"As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture, Romeo and Juliet.*

"Russian translations of Shakespeare's plays were sporadic and of slow growth.

"However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev's Shakespeare lore? It is a striking story.

"Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear.* A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture,* which has been reckoned a masterly work. To this he added incidental music for the entire drama.

"And the actor who inspired this Russian's music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge."

PERE LAURENCE:

*Jurez donc par l'auguste symbole*
*Sur le corps de la fille et sur le corps du fils*
*Par ce bois douloureux qui console*
*Jurez tous, jurez par le saint crucifix*
*De sceller entre vous une chaîne éternelle*
*De tendre charité — d'amitiè fraternelle*
*Et Dieu qui tient en main le futur jugement*
*Au livre du pardon, inscrira ce serment.*

CHORUS:

*Nous jurons etc.*

## THE FORMAL PLAN

Berlioz has opened a preface to the score with these words: "There is no doubt that the special character of this work will be misunderstood." The statement may well have been ironic. Already looked upon as a preposterous innovator, Berlioz was here proposing a work which was "neither an opera in concert form nor a cantata, but a symphony with chorus" — a dramatic symphony. He had been obstinately misunderstood by his vociferous opponents for reactionary or personal reasons.

The symphony has the general plan of four movements with a Prologue as a vocal introduction to the first. The Love Scene and the Queen Mab Scherzo, both instrumental, correspond to the slow movement and scherzo, while the choral finale rounds out the whole. The subject and its verbal treatment add various episodes to this scheme. The composer has restricted the solo voices to narration, realizing that if they were given dialogue or musical characterization he would have found himself writing an opera or a cantata. He has solved the problem of maintaining a symphonic medium by relegating the textual exposition to the first part of the symphony in which he outlines the whole story in recitative style. In this way he has disencumbered himself of verbal impedimenta and is free to translate into purely orchestral tones the supreme moments of Shakespeare's tale as he had seen and experienced them years before.

The music of the ball obviously admitted no interpolation of voices. The *"scene-d'amour"* is proof in itself that Berlioz could pour out his heart and use his skill more intensely, more completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. Thus the gossamer magic of the Queen Mab Scherzo would have been destroyed at once by a text. When in the end Friar Laurence addresses the two rival houses, the action is over. A moral can be suitably drawn in vocal lines and the final reconciliation naturally provides a choral close in the grand manner.

It was in December, 1838, that Paganini, excited by a performance of Berlioz's "Harold in Italy," knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand — this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs.

There could not have been a greater boon for Berlioz at that moment. Weighted down by the necessity of attending endless concerts and writing paragraphs about them together with other routine duties involving livelihood, he needed just this liberation to take a long breath and compose exactly what he pleased. After the failure of *Benvenuto Cellini* which had barely attained a fourth performance at the Opéra, he needed a boost to his self-esteem. Over and above this, the circumstances of the gift created discussion on all sides. What was Paganini's motive? He had a reputation for being close-fisted (*"grippesou"*), a reputation contradicted by many generous actions.* Some accused the *"virtuose infernal"* of trying to make an impression upon the public and the critics; others said he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. Even his enemies were impressed by the fact that Paganini had knelt before Berlioz and called him the only one to succeed Beethoven.

When he asked Paganini what he should compose, his friend announced: "I cannot advise you. You know what suits you best."

A wise answer! Berlioz's mind was his own, and Shakespeare's "Romeo and Juliet," the subject which he had been nurturing for years, was the inevitable decision. It was twelve years before that he had first beheld the lovely Irish actress, Henrietta Smithson, in the part of Juliet, which had transported him even more powerfully than her Ophelia of the night before.

"Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried to myself: 'I am lost! I am lost!' Knowing no English, I could grope but mistily through the fog of a translation, could see

* The comment of Jacques Barzun is to the point: "When Paganini refused to play for another artist's benefit, he was a 'miser,' but when he played in the cholera-infested city for the benefit of the plague victims, no one bothered to call him a hero."

Shakespeare only as in a glass, darkly. The poetic weft that winds its golden thread in network through those marvelous creations was invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: 'I will marry Juliet, and write my greatest symphony on the play.' I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained."

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing "Juliet," whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But Berlioz' vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: "of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare." Berlioz' first impressions seem to have been absolutely indelible. He tells us in his *Memoirs* that he mentioned the Queen Mab speech to Mendelssohn in Rome in 1831 as a subject for a scherzo, the kind of scherzo Mendelssohn loved to compose. He instantly regretted having put the idea into his friend's head. "For several years afterwards I dreaded hearing that he had carried it out. . . . Fortunately, he never thought of it."

He has also told us of the intensity of his childhood infatuation for "Estelle" which stayed with him to his last years: "The other love came to me in my manhood," he wrote after his wife's death, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and my whole being were invaded by a cruel, maddening passion in which the love of a great artist and the love of a great art were mingled together, each intensifying the other." "She inspired you," Liszt then wrote to him from Weimar, "you sang of her; her task was done." And Jules Janin, his royal literary colleague, then wrote lines in long retrospect which must have deeply touched the composer:

"With what cruel rapidity pass away the divinities of fable! How frail they are, these frail children of Shakespeare and Corneille! Alas! it was not so very long ago, when, one summer's evening, in all the arrogance of youth, we saw her in a balcony overlooking the road to Verona, Juliet with her Romeo, Juliet, trembling in the intoxication of her happiness, listening to the nightingale of the night and the lark of the morning. She was in white, and listening dreamily, with a

sublime fire in her half-averted glance. In her lovely, pure golden voice we heard the prose and poetry of Shakespeare ringing out in triumphant tones, instinct with undying life. A whole world was hanging on the grace, the voice, the enchanting power of this woman."

Berlioz' first raptures over the "Juliet" who was destined to become his wife were mingled with an enthusiasm for Shakespeare which was surely something far more than hypnotism by the Irish beauty. It ran in full accord with the new "discovery" of Shakespeare by literary Paris, a discovery in which Berlioz was a leading spirit, but still one of many. Shakespeare could be called Berlioz' greatest love of all. He made musical use in one way or another (besides a youthful attempt at *The Tempest*) of *Hamlet,* for which he wrote incidental music; *King Lear,* his title of an overture; and *Much Ado About Nothing* (his opera, *Béatrice et Bénédict*). This is proof less of Berlioz' literary taste, for he knew almost no English, than of the strong romantic side of the Bard, the reaching power of his combined ardor and melancholy as prime dramatic material.

~

Berlioz at this time was by no means without backers. He had become a controversial topic, across tables and in many columns of print.

---


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# *Boston Symphony Orchestra*

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*Wednesday Evening, April 7*
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---

Jules Janin defended him stoutly; Joseph d'Ortigue wrote a full length book in defense of Berlioz as an operatic innovator comparable to Gluck. Praise obviously biased, more provocative than persuasive, nurtured skepticism and antagonism, as it has before and since. Curiosity filled the house for *Romeo and Juliet*. Many notables were present, and a good part of intellectual Paris. The performing forces were "satisfactory," to use Berlioz' words. The Ball Music brought shouts of enthusiasm, and the scherzo was accounted extraordinary; the rather theatrical close brought renewed cheers. But the first part mystified the audience, the funeral music of Juliet was received coldly, and the love scene puzzled them and was received with more respect than warmth. There were three performances, and the net return, as Berlioz remarked bitterly in a letter, was 1100 francs.

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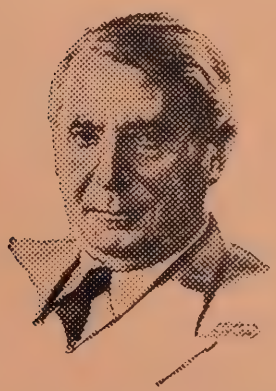
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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Fifth Concert

WEDNESDAY EVENING, *April* 7

AND THE

## Fifth Matinée

SATURDAY AFTERNOON, *April* 10

*with historical and descriptive notes by*

JOHN N. BURK

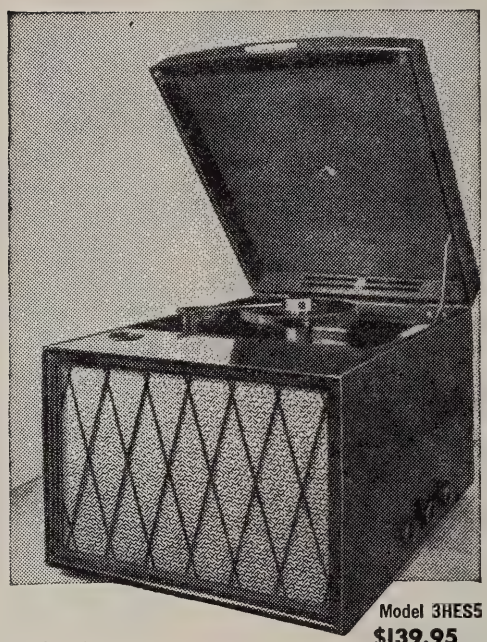

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## *FULL BERKSHIRE FESTIVAL PROGRAMS*

**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.***

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Iberia;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

(*Continued on page 11*)

FIFTH EVENING CONCERT

Wednesday, April 7

Program change

Excerpts from "The Damnation of Faust" by BERLIOZ will be played as the opening number on the program instead of "A Faust Overture".

Carnegie Hall, New York

SIXTY-EIGHTH SEASON IN NEW YORK

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

FIFTH EVENING CONCERT

WEDNESDAY, APRIL 7

WAGNER ..... A Faust Overture

HONEGGER ..... Symphony No. 1

I. Allegro marcato
II. Adagio
III. Presto

INTERMISSION

BERLIOZ ..... "Harold in Italy": Symphony with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims Singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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ROSSINI

# *When the Waltz Was Young*

"THE rise and fall of musical fashions is filled with amusing turns and twists of human nature," Delver Forfax reflected. "For example, an opera of Rossini long considered dead and done for — *La Gazza Ladra* ('The Thieving Magpie') recently delighted a sophisticated New York audience.

"When it was staged first, in 1817, it soon was a popular success, but drew upon Rossini some critical objections to one particular 'innovation' which I find specially interesting. This was the use of a waltz as a prelude to the heroine's trial for her life. The waltz was still new, and Rossini was alert enough to try it out for a new effect which was too novel for the critics.

"In its early stages the waltz was denounced not only in Rossini's opera, but when it began to be 'the latest thing' for social dancing. Here is the bitter commentary in the periodical *Salmagundi,* published in New York in 1807, by Washington Irving, his brother William, and his friend James K. Paulding:

" 'Waltz. As many of the retired matrons of this city are doubtless ignorant of the movements and figures of this modest exhibition, I will endeavor to give some account of it, in order that they may learn what odd capers their daughters sometimes cut when from under their guardian wings. On a signal being given by the music, the gentleman seizes the lady round her waist; the lady, scorning to be outdone in courtesy, very politely takes the gentleman around the neck, with one arm resting against his shoulder. . . . Away they go, about, about. . . .

" 'In the course of this circumnavigation . . . now the gentleman, meaning no harm in the world, I assure you, Madam, carelessly flings his arm about the lady's neck, with an air of celestial impudence; and anon the lady, meaning as little harm as the gentleman, takes him round the waist with most ingenuous languishment. . . . After continuing this divine interchange of hands, arms, et cetera, for half an hour or so, the lady begins to tire, and with "eyes upraised," in most bewitching languor petitions her partner for a little more support. This is always given without hesitation. The lady leans gently on his shoulder, their arms entwine. . . .'

"What a sad transition the waltz seemed to be after the minuet and quadrille," Delver concluded sardonically.

# A FAUST OVERTURE

*By* RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

---

Wagner composed this overture in Paris, in 1840. It was first performed in Dresden, July 22, 1844, Wagner conducting. Franz Liszt performed it at Weimar May 11, 1852. Wagner revised the score in 1854 and so conducted it in Zürich, January 23, 1855.

The first performance in the United States was in Boston, January 3, 1857, Karl Zerrahn conducting a "Philharmonic" orchestra of about thirty-five players. On January 10, Theodor Eisfeld introduced it in New York.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

"*Eine Faust-Ouvertüre*" was a product of the bitter period in Paris, when Wagner, still in his twenties, starved in dingy lodgings with Minna, doing musical hack work and newspaper articles, trying in vain to get an opera accepted, to find some recognition. His unexpressed idealism responded to a performance of Beethoven's Ninth Symphony under Habeneck, to the works of Berlioz, whose startling orchestral effects at that time somewhat impressed and awed him. There rose in him "an intense desire to compose," in the words of his autobiography, "and this desire grew in proportion to my anxiety about my unfortunate position in Paris, which made me almost despair of success." It was in this way that he was moved to sketch an overture to *Faust.*

But when there came to him an opportunity for a rehearsal, perhaps a public hearing, of one of his works by the Conservatory Orchestra, he doubted whether his *Faust,* with its melancholy mood and quiet ending, would be found acceptable by the "Parisian salon world." "I was not quite confident," he wrote in his autobiography, "as to my *Faust Overture* because of its zephyr-like ending, which I presumed could only be appreciated by an audience already familiar with my methods." Accordingly, he submitted in its place a still more youthful work — his *Columbus* Overture, which was a "complete failure."

This was in 1841. The *Faust* Overture was first performed in Dresden, July 22, 1844, and repeated on August 19. Having had little success with it, the composer forthwith put the score out of his thoughts. Wagner refers to this Overture as a work of "hasty sketches, and as hasty composition." He had planned it as the first movement of a symphony, in which Gretchen was to be the subject of the second part. "Already I had theme and mood for it" — so he afterwards wrote to Theodor Uhlig (November 27, 1852); "then I gave the whole up,

and – true to my nature – set to work at the *Flying Dutchman,* with which I escaped from all the mist of instrumental music into the clearness of the drama.

On January 30, 1848, Wagner, in answer to an inquiry from his friend Liszt, sent the manuscript, although, as he explained, "it does not please me any longer." Liszt liked the piece enough to perform it at Weimar on May 11, 1852, and wrote to Wagner in October, praising the work, but making some suggestions with careful tact: "The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and – forgive my opinion – the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner took the suggestions in good part, and answered in November, explaining his reason for minimizing the feminine element in the work. "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my *Flying Dutchman* instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental moderation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.' "

Liszt urged the revision and undertook to find a publisher. During the next two years, Liszt worked upon and completed his own *Faust Symphony*. On receiving the news that Liszt's "Faust" was completed,

Wagner answered (January 19, 1855) congratulating him, and adding: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old *Faust* overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of *'A Faust Overture.'* "

Immediately after this performance in Zürich (January 23), Wagner dispatched his new manuscript to Liszt with these words: "Herewith, dearest Franz, you receive my remodelled *Faust* overture, which will appear very insignificant to you by the side of your *Faust Symphony*. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

*'Ein unbegreiflich holder Drang,*
*Trieb mich durch Wald und Wiesen hin,' etc."*

The publication was arranged for by Liszt to Wagner's satisfaction.

It will thus be seen that the *Faust* Overture in its original version was an early work antedating the *Flying Dutchman*. The revision was the work of the matured composer, deeply plunged in the musical creation of the *Ring*, for he put aside his score of *Die Walküre*,


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the sketches complete and the full score partly made, in order to devote himself to the rewriting of the overture he had almost forgotten.

Wagner further explained his intentions in a letter to Uhlig: "With this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust."

The published score of the overture bears a quotation from Goethe's "Faust," which has been thus translated:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load oppressed,
I long for death; existence I detest."

The overture is traditional in form, ample in development. For the deep register of the orchestra, where the opening theme is disclosed, the tuba and double basses serve Wagner's purpose.

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## SYMPHONY NO. 1

*By* ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was composed, according to an indication on the score, "at Paris between December, 1929, and April, 1930; orchestrated at Mougins April and May, 1930." It was composed for the Fiftieth Anniversary of the Boston Symphony Orchestra and was here performed December 28, 1930. The manuscript score in the possession of this orchestra bears the dedication *"Au Boston Symphony Orchestra et à son chef, Serge Koussevitzky. Je dédie cette symphonie avec l'expression de mon entier admiration — A. Honegger, 1930."*

The following orchestra is called for: 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum and strings (no timpani are used).

THIS, the first of the five symphonies Honegger has written (each of which has been performed by this orchestra) bears no number or key. The most that could be said about its tonality is that it inclines toward C major, the first movement ending on C, the last on a C major

chord. When it was first performed in Paris and there called "La Symphonie Bostonienne," Florent Schmitt referred to it as *"Très probablement l'oeuvre capitale de son auteur."* This dictum has not been followed by frequent performances either there or here.

José Bruyr in *"Honegger et son oeuvre"* quotes the following description of the symphony which was made by Alfred H. Meyer for the Boston Evening Transcript in the anniversary year before the first performance: "Honegger's *Symphony* must certainly rank with the best works produced by the Orchestra in its anniversary year. It is in three movements. The first, in free sonata form, is rigorously atonal; the rhythmical elements preponderate, but the movement also teems with melodies with hard, glazed surfaces. The second movement is melodic in character, violas and 'cellos sing a large, hauntingly beautiful melody. Perhaps one might style it 'neo-romantic,' just as some years ago one spoke of neo-classicism. The last movement is of the scherzo type. The rhythms are more playful and less forbidding of aspect. The movement subsides into a quiet, peaceful epilogue, which in its serenity and its euphony impresses the writer as one of the choicest passages that 'modernism' has yet produced."

The first movement has more technical manipulation than the others, more vigorous treatment and dissonance through intervals and the clash of themes, as José Bruyr has written: "Honegger *le rugbyman* once more releases his themes in conflict with secondary ones, with a sense of shock and rebound." Willy Tappolet gives us a detailed analysis in his book on Honegger and refers to this movement as "contrapuntal, dynamic and dramatic in architecture, a true mine of modern musical technique." The development is indeed symphonic in form rather than treatment, contrapuntal rather than harmonic, with a coda which uses canon and stretto. The following adagio is melodic throughout and simplicity itself by comparison. The initial melody is introduced by the strings with ornamental figures in the winds over a bass which ascends chromatically bar by bar. The final presto in 6/8 time looks back in a superficial sense to the classical rondo. The texture is transparent by comparison to the first movement. The movement expands at the end in an Andante tranquillo to a pianissimo close.

Critics have remarked on the difference in style between the movements. H. H. Stuckenschmidt has found in this symphony "a genius of disorder."

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## "HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS WITH VIOLA SOLO, *Op.* 16

*By* HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

*"Harold en Italie, Symphonie en* IV *parties avec un alto principal, Op.* 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl)

The orchestration requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* three trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player "should be placed at the front of the stage, near the audience and removed from the orchestra." The score is dedicated to Humbert Ferrand.

BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, *'Harold en Italie.'* As in the *Symphonie Fantastique,* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique,* the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any inter-



(*Continued from page 2*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

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ruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc.* Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who, has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.' " Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains astonishing enough.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers*

# LIST OF WORKS
## *Performed in the Evening Series*
## DURING THE SEASON 1953 - 1954

BACH.....Brandenburg Concerto No. 3, in G major, for Strings
III February 10

BARTÓK.....Concerto for Violin and Orchestra
III February 10
*Soloist:* TOSSY SPIVAKOVSKY

BLOCH.....Concerto Grosso No. 2, for String Orchestra
(*First performance in New York*)
I December 2

BERLIOZ.....“Roméo et Juliette,” Dramatic Symphony, *Op.* 17
*Soloists*
MARY DAVENPORT, *Contralto*
JOHN MCCOLLUM, *Tenor*
YI-KWEI SZE, *Bass*
HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. W. WOODWORTH, *Conductor*
IV March 10

“Harold in Italy”: Symphony with Viola Solo, *Op.* 16
*Soloist:* JOSEPH DE PASQUALE
V April 7

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98
I December 2

DUTILLEUX ..... Symphony
(*First performance in New York*)
II January 13

HONEGGER.....Symphony No. 1
V April 7

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49
(*First performance in New York*)
*Soloist:* SAMUEL MAYES I December 2

LALO.....Symphonie Espagnole, for Violin and Orchestra
*Soloist:* RUTH POSSELT
II January 13

MOZART.....Divertimento in D major, for Strings, K. 136
II January 13

RAVEL.....“Daphnis et Chloé” Ballet, Suite No. 2
II January 13

“Le Tombeau de Couperin,” Suite
I December 2

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
III February 10

WAGNER.....A Faust Overture
V April 7

PIERRE MONTEUX conducted the concert of February 10

*Instants de Marie Stuart,*" as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

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JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He attended the Curtis Institute of Music, studying viola with Louis Bailly. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He plays a Cerutti instrument (1798).

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*List of Non-Resident Members for Season* 1953–1954

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*Continued on page 24*

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SATURDAY, APRIL 10

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

IBERT.....Concerto for Flute and Orchestra

I. Allegro
II. Andante
III. Allegro scherzando

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BRAHMS.....Symphony No. 2, in D major, *Op.* 73

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## SYMPHONY NO. 3 IN G MINOR, *Op.* 42

*By* ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, 2 harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying

the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript.* Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale.* Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the *finale* a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

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## CONCERTO FOR FLUTE AND ORCHESTRA

*By* JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody dolcissimo for the soloist over muted strings. The orchestra still pianissimo takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an obbligato of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée.* In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique.* Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques,* drawn from *Les Rencontres* (1928), *Chant de Folie,* for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture;* his operas, *Persée et Andromède, L'Uomo la Bestia e la Virtu, Le Jardinier de Samos,* and *Les petits Cardinals.* This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne,* and *Gold Standard.* There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement,* and a quartet for winds. There is music for piano solo and for voice.

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## DORIOT ANTHONY

Doriot Anthony was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

# SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when,

in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it


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and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

# LIST OF WORKS

## *Performed in the Afternoon Series*

## DURING THE SEASON 1953-1954

BACH.....Chorale Prelude and Chorale, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)
II January 16

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55
I December 5

Symphony No. 5, in C minor, *Op.* 67
III February 13

BERLIOZ.....Roméo et Juliette," Dramatic Symphony, *Op.* 17
*Soloists*
MARY DAVENPORT, *Contralto*
JOHN MCCOLLUM, *Tenor*
YI-KWEI SZE, *Bass*
HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. W. WOODWORTH, *Conductor*
IV March 13

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op.* 56A
II January 16

Symphony No. 2, in D major, *Op.* 73
V April 10

COPLAND.....Concerto for Piano and Orchestra
*Soloist:* LEO SMIT
I December 5

COWELL.....Hymn and Fuguing Tune, No. 3
(*First performance in New York*)
III February 13

DEBUSSY.....Ibéria" ("Images" for Orchestra, No. 2)
I December 5

FRANCK.....Suite from "Psyché," Symphonic Poem
III February 13

HAYDN.....Violoncello Concerto in D major
*Soloist:* PAUL TORTELIER
II January 16

IBERT.....Concerto for Flute and Orchestra
*Soloist:* DORIOT ANTHONY
V April 10

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42
V April 10

SAINT-SAENS.....Symphony No. 3, in C minor (with Organ), *Op.* 78
*Organ:* EDOUARD NIES-BERGER
II January 16

STRAUSS.....Tod und Verklärung," Tone Poem, *Op.* 24
III February 13

PIERRE MONTEUX conducted the concert of February 13

apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the First Concert

FRIDAY EVENING, *December* 4

*with historical and descriptive notes by*

JOHN N. BURK


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## SYMPHONIANA

### A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20 in Boston).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

Academy of Music, Brooklyn

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## FIRST CONCERT

FRIDAY EVENING, DECEMBER 4, *at* 8:30 *o'clock*

## Program

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

COPLAND.....Concerto for Piano and Orchestra

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. ⎫ Les parfums de la nuit (The fragrance of the night)
III. ⎭ Le matin d'un jour de fête (The morning of a festival day)

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## SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual

composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Bee-

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollections of Beethoven.")

thoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.


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every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured



into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such


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as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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## CONCERTO FOR PIANO AND ORCHESTRA

*By* AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

This Concerto was composed at the suggestion of Serge Koussevitzky, between January and November, 1926. Mr. Copland completed it in New York City, after working upon it during the summer at Guéthary, a Basque village in France. The Concerto was performed for the first time when Dr. Koussevitzky presented it at the Boston Symphony Orchestra concerts on January 28, 1927. The composer appeared as soloist at that time and again when the Concerto was introduced in New York by this Orchestra on February 3 following.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contra-bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta and strings.

The score is dedicated to Alma Wertheim.

WHEN Mr. Copland performed this work with the Boston Symphony Orchestra, he wrote the following description of it for these programs:

Though played without interruption, the Concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section, the second a fast rhythmic one.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement — once in the piano with imitations by the wood-wind and French horns, and later in triple canon in the strings, mounting to a sonorous climax.

A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda.

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## ENTR'ACTE

### AARON COPLAND — PERSONAL NOTE

*By* Israel Citkowitz

From David Ewen's *"The Book of Modern Composers,"* Alfred A. Knopf, Inc.

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All in all, Aaron Copland is a most elusive personality to portray. One could no sooner describe a particular quality than its opposite would appear to counter it. In a less well-balanced personality these contradictions would create conflict and division. Copland can balance them, and, far from cancelling out, these opposites complement each other and work together like well-meshed gears. One could head his biography with the title, "The Practical Poet," and that would indicate Copland's faculty of teaming opposites. A poet he is — any one of his scores, whether intended for the concert stage, the movies, or a child's study period at the piano, displays his imaginative powers. And as for his practicality, one need only plot a curve around some of the peripheral points in his career to recognize that only a person with an immense gift for practical organization could cover such a range without serious damage to his creative energies. In this easy faculty for twining varied strands of activity into a smooth whole Copland seems less like the hard-driving executive of our day than like some Continental figure of the eighteenth or nineteenth century. There is a Gallic touch in Copland's perfect self-possession that brings him into spiritual kinship with those elegant

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# *The Spanish Flavor*



"THE Spanish influence on symphonic music — there's a fascinating phenomenon!" Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia,* composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain,* by Manuel de Falla. That was in 1916."

literary figures in French history who could range the Continent of Europe in the service of their state, secure in every language and custom, and yet secure in their personal resources and creativity.

What the French would describe as *"disponible"* — that is, the quality of a suspended and disengaged force ready to crystallize in any desired form — characterizes Copland's attitude of mind. The artistic counterpart of this quality of *"disponibilité"* is of course manifest in the success with which he has operated in so many *genres*. It is this quality of mind that enables Copland to engage himself in his varied pursuits with the utmost ease and economy. But this quality is interesting not only for its pragmatic results. The high-powered executive who keeps a brace of secretaries busy is surely no spiritual phenomenon to marvel at. What is extraordinary is to find in a composer this faculty of displacing and moving the focus of his activities. The violent drive of creative energies does not make for easy displacement. In the nineteenth century, Baudelaire's giant albatross, king of the azure, but clumsy and infirm on the ground, was a symbol for the poet. To Copland this psychology of the nineteenth-century artist is completely foreign. The dramatic tensions between life and art that these artists generate are not for him. He moves between various levels of activity with an air of balanced detachment that is at once the irritation and the envy of his more perfervid colleagues.

Amid the after-concert gatherings of composers that Copland relishes he sits with an air of serene impartiality that makes every one else seem like a youthful barbarian. Yet with this goes an ingenuousness and wit almost childlike in their effect — just as a child's detachment from the turmoil and preoccupations of its elders can point up their foibles with devastating clarity. But Copland's detachment does not bespeak a lack of sympathy for his fellow artists. It is very characteristic of him that no sooner had his own career been launched than he was already engaged in furthering the careers of others, many of whom have since attained international prominence. When one considers that one of the occupational hazards of composing today is an insular tightness in the composer himself, a sheer inability to transcend the limits of the composer's own interests and self-interest, Copland's insistence in the uncovering of new talent is an extraordinary phenomenon. It is not that he stands alone in manifesting a constant interest in the music of others, but that the sources of this vital interest are not bound up with the mainsprings of his own ego. It is the outcome of a truly disinterested and objective personality.

The objective composer has of course been widely trumpeted today. The nineteenth century romantic has been repudiated again and again. The curious aspect of this oft-proclaimed *"neue Sachlichkeit,"* the new objectivity, is that it involves almost entirely modes and techniques

# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

of musical composition, while the composers themselves display the same emotional patterns as the most violent romantic of the nineteenth century. Copland on the other hand is in the paradoxical position of displaying what might be called a romantic temperament and coloring in his music, while psychologically the emotional pattern of the romantic artist is completely remote to him. One could easily transpose a figure like Aaron Copland's against a classical background. In a peruke his face would take on a resemblance to Haydn's. In a period of secure religious beliefs, he could satisfy his own strong urge for the centrality and communion of social beings. His practicality, that of the artisan and not of the notary, would fit naturally into the general scheme.

Others in our day have staked out their claims in a grander manner, but Copland by a slow unassuming process of accretion has developed to an imposing stature. At the present, in the very mid-point of his career he is an arresting figure, unique in his combination of qualities, and still *"disponible,"* still ready to crystallize the forces at his disposal into some new pattern. If, as some Frenchman put it, beneath every appearance of vainglory lurks a modest ego, very dependent for its nourishment on outward acclaim, then one can only say of Copland that his simple, unassuming, and urbane manner must carry behind it an enormous self-possession and dignity.

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## "IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

### *By* CLAUDE DEBUSSY

**Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918**

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order. *"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral

one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

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The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*
II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*
III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously,"

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Academy of Music, Brooklyn

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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SECOND CONCERT

*Friday Evening, January 15*

PAUL TORTELIER, *'Cello*

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reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

Ravel took up an indignant pen against Gaston Carraud, who had written: "It is a curious phenomenon that today M. Debussy's music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music." Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of *"Ibéria"* in *"Le Temps"* by Pierre Lalo (both critics had been hot champions of Debussy in the *"Pelléas"* days). Ravel wrote in the *"Cahiers d'aujourd'hui,"* February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *'Rondes de printemps';* you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensitiveness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Mauclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.

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(Seventy-third Season, 1953–1954)

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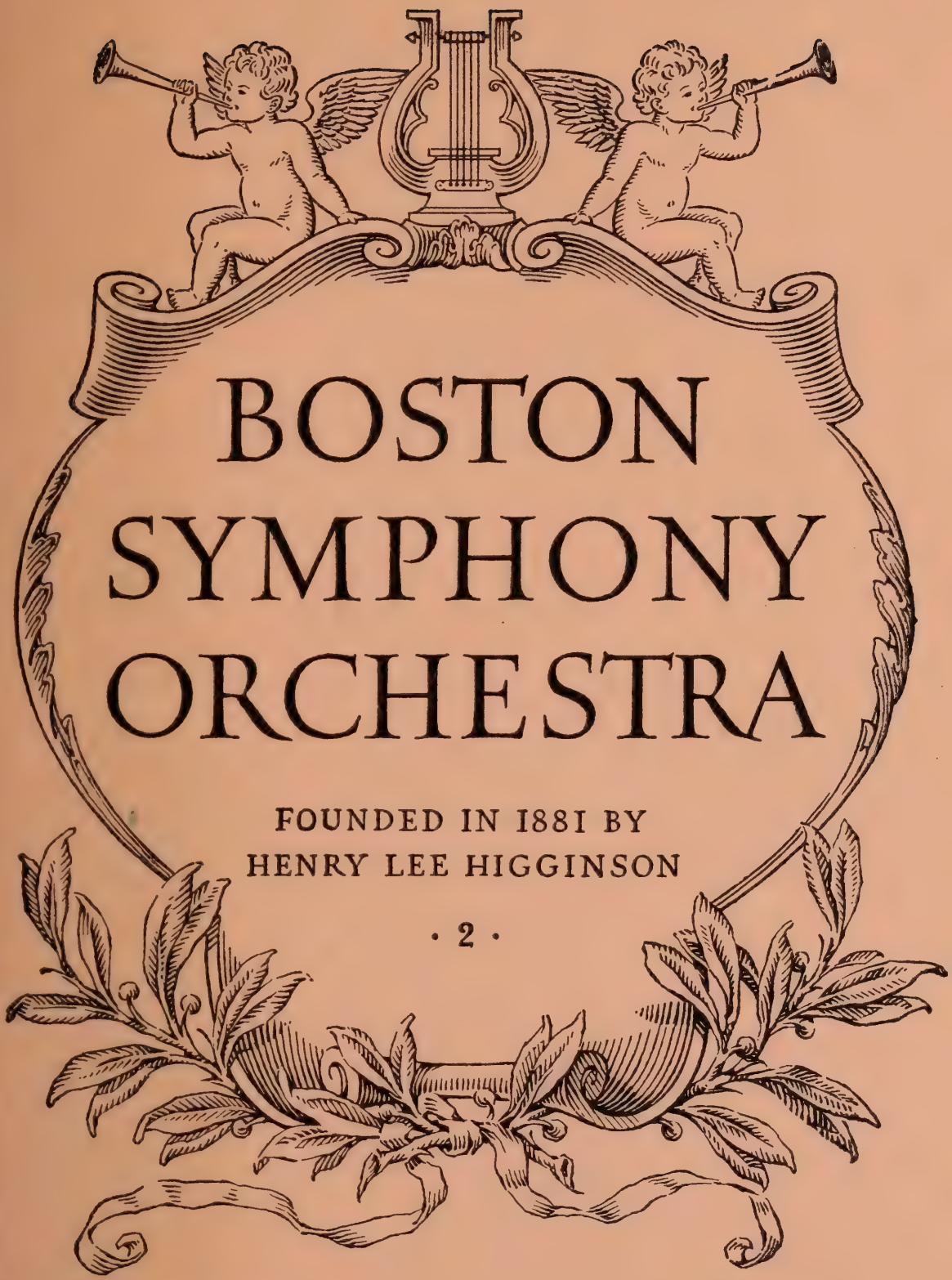
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Academy of Music, Brooklyn

SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Second Concert

FRIDAY EVENING, *January* 15

*with historical and descriptive notes by*

JOHN N. BURK


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---

12th Session of the Berkshire Music Center: July 5 – August 15

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For full program and ticket information, address the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Academy of Music, Brooklyn

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SECOND CONCERT

FRIDAY EVENING, JANUARY 15, *at* 8:30 *o'clock*

## Program

BACH.....Chorale Prelude and Chorale, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op.* 56A

HAYDN.....Violoncello Concerto in D major

I. Allegro moderato
II. Adagio
III. Allegro

INTERMISSION

SAINT-SAËNS.....Symphony No. 3, in C minor (with Organ), *Op.* 78

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## A BERLIOZ SEASON

During the season now in progress special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th has marked the 150th Anniversary of the composer's birth. Charles Munch has performed *L'Enfance du Christ* for the Christmas season (December 18 and 19) and will perform *La Damnation de Faust* (February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette*, which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

## CHORALE PRELUDE AND CHORALE, *"DAS ALTE JAHR VERGANGEN IST"*

*By* JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

Arranging the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings. The first performance of his orchestration was at these concerts, January 2, 1952.

THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein.*

*Das alte Jahr vergangen ist,*
*Wir danken dir, Herr Jesu Christ,*
*Dass du uns in so grosser G'fähr*
*Behütet hast lang' Zeit und Jahr.*

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou has protected us in such great danger).

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## VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

*By* JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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# CONCERTO IN D MAJOR FOR VIOLONCELLO

*By* FRANZ JOSEPH HAYDN

Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

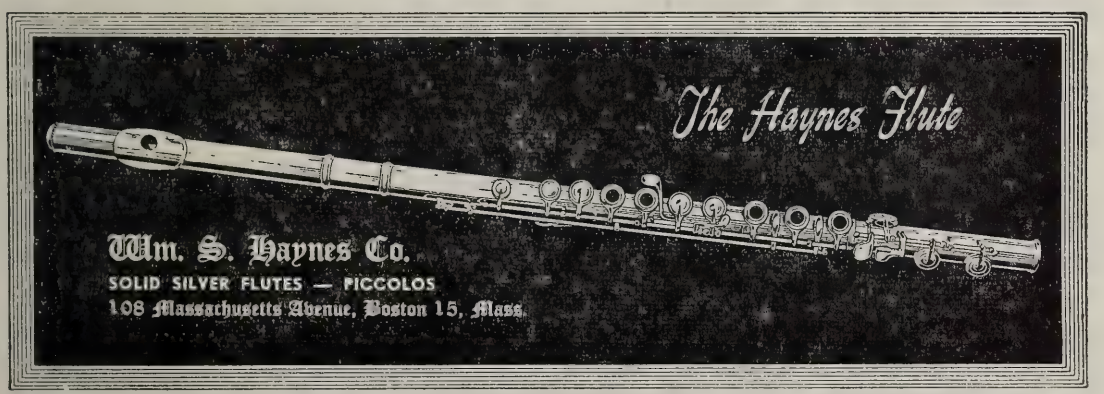
This Concerto was composed at Esterház in the year 1783. The instrumentation in present usage calls for wood winds in two's, 2 horns and strings.

The following 'cellists have played the concerto with the Boston Symphony Orchestra: Anton Hekking (November 22, 1890); Hugo Becker (January 12, 1901); Heinrich Warnke (November 15, 1913); Josef Malkin (December 12, 1914); Jean Bedetti (March 11, 1921); Pablo Casals (January 1, 1926); Gregor Piatigorsky (April 1, 1932) (in a program of Haydn's music commemorating the two hundredth anniversary of his birth); Raya Garbousova (November 29, 1935); Emmanuel Feuermann (November 3, 1939); Gregor Piatigorsky (December 18, 1942, and December 13, 1946); Raya Garbousova (December 22, 1949).

DURING his many years under the employ of the house of Esterhazy, but more particularly as *Kapellmeister* at the Esterház estate, the "Hungarian Versailles," Haydn wrote instrumental or dramatic music for every entertainment his prince gave — a vast amount in all. Of concertos listed by the composer himself, although many have not survived, are some twenty for clavier, nine for violin, three for baryton,* one for double-bass, five for lyre, two for flute, four for horn, one for clarino. It has been stated that there were six violoncello concertos all belonging to the years 1771–83 (within the Esterház period). This, the only complete surviving 'cello concerto† was composed in 1783

* As a result of the fact that Prince Esterhazy himself was proud of his ability on the baryton (a viola da gamba with underlying sympathetic strings) Haydn wrote no less than one hundred and seventy-five pieces for this instrument. The composer sought to compliment his master by learning to play the instrument himself. But the Magnificent One frowned, preferring to shine alone and unchallenged.

† There are fragments of two concertos in C, one of which was carried out by Popper. Mr. Landon believes that they may have been sketches for a single work.



for Anton Kraft, Haydn's virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterház orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him. Anton Kraft was ambitious to compose, took lessons from Haydn at Esterház, and wrote several pieces, including a concerto for violoncello. It is said that Haydn, finding that the preoccupations of the composer interfered with the duties of the performer, discontinued the lessons.

A recent disclosure by H. C. Robbins Landon, the fruit of his research in connection with the Haydn Society's planned complete edition of Haydn's works, seemingly puts an end to a controversy over the authenticity of this concerto which has been going on for twenty years.

The first open doubter was H. Volkmann in an article *"Ist Haydn's Cellokonzert echt?"* in *Die Musik* (March, 1932). He contended that Anton Kraft may have been the composer, and based his case on the musical content and on the grounds that the original score had disappeared. An edition by Johann André was put out after the composer's death as *"d'après le manuscrit original de l'auteur."* Köchel, the Mozart scholar, had stated that he had seen the original manuscript with the composer's signature in the collection of Julius Rietz in Dresden, but this manuscript was not forthcoming. Donald Francis Tovey, in his *Essays in Musical Analysis*, assumed the concerto to be Haydn's, but having read Dr. Volkmann's treatise, he wrote in a supplement that he was ready to give "Kraft the credit for a very pretty piece of work in a form in which Haydn never put forward his full powers." This opinion bears out a certain lukewarmness in Tovey's earlier analysis. The concerto is now known and performed in a considerably edited version by François Gevaert, the Belgian musician, in which flutes, clarinets and bassoons are added to the original orchestration of oboes, horns and strings, with fresh cadenzas and the elimination of redundancies in the first movement. Karl Geiringer came out staunchly in favor of the concerto in his book on Haydn, putting the burden of proof on the doubters.

Mr. Landon wrote in the *Saturday Review of Literature,* August 25, 1951 ("True and False Haydn"): "Haydn's own holograph ms. is in private possession in Vienna today."

He explained in a letter then just received from Vienna the circumstances of this discovery. Just before the war, a Dr. Larsen learned that the *ms* of the concerto "had arrived in Vienna, and was in a private collection. Here the matter stopped until after the war. In London, Dr. Larsen met Antony van Hoboken, who informed Larsen that he not only knew where the autograph was, but that he had seen it."

Efforts to examine the manuscript and copy it for purposes of publication were unsuccessful, secrecy surrounding the possession of the manuscript in the fear that "Russians here might be interested enough to follow up the matter."

"As you know, this whole affair of the D major concerto arose because of Kraft's assertion that there was a 'D major concerto which I wrote but which is circulated under Haydn's name.' We think we have located the D major concerto in question. It is found in Zittau and various other MSS in Germany, but not in any 'authentic' collection where we know Haydn had direct contact. The work in question is certainly not by Haydn. Its slow movement (in minor) could never have been composed by him. So there is every reason, from external and internal evidence, to believe that this is the work Kraft meant."

The first movement, in common time, opens with a long exposition by the tutti. The Adagio is in A major, 2-4. The solo part, carrying the burden of the melody, is often mingled with the voice of the bassoons. The final allegro is again in D major, 6-8. The cadenza is written over a long pedal on the dominant.

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## PAUL TORTELIER

PAUL TORTELIER, born in Paris where he graduated from the Conservatoire with honors, has had a long career in Europe as concert virtuoso. He came to this country in 1937 and joined the 'cello section of the Boston Symphony Orchestra. He was called back to his country for war service in the autumn of 1939. Mr. Tortelier has performed in many parts of Europe and more recently in this country. He has composed for the 'cello.

## ENTR'ACTE

# POPULAR MUSIC: DELIBERATELY BARBAROUS

*By* ALDOUS HUXLEY

*(In "Along the Road,"* Chatto & Windus, London)

---

"ACH, DU LIEBER AUGUSTIN" was composed in 1770, and it was the first waltz. The first waltz! I must ask the reader to hum the tune to himself, then to think of any modern waltz with which he may be familiar. He will find in the difference between the tunes a subject richly suggestive of interesting meditations.

The difference between *Ach, du lieber Augustin* and any waltz tune composed at any date from the middle of the nineteenth century onwards, is the difference between one piece of music almost completely empty of emotional content and another, densely saturated with amorous sentiment, languor and voluptuousness. The susceptible maiden who, when she hears *Ach, du lieber Augustin,* feels no emotions beyond a general sense of high spirits and cheerfulness, is fairly made to palpitate by the luscious strains of the modern waltz. Her soul is carried swooning along, over waves of syrup; she seems to breathe an atmosphere heavy with ambergris and musk. From the jolly little thing it was at its birth, the waltz has grown into the voluptuous, heart-stirring affair with which we are now familiar.

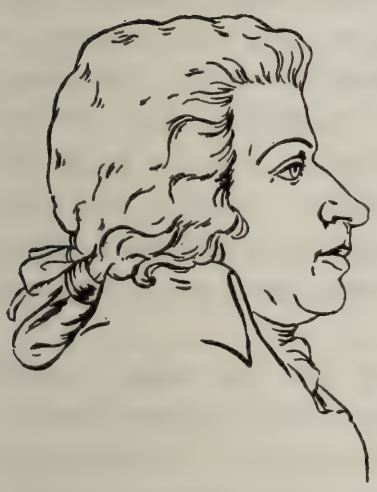
And what has happened to the waltz has happened to all popular music. It was once innocent but is now provocative; once pellucid, now richly clotted; once elegant, now deliberately barbarous. Compare the music of *The Beggar's Opera* with the music of a contemporary revue. They differ as life in the garden of Eden differed from life in the artistic quarter of Gomorrah. The one is prelapsarian in its airy sweetness, the other is rich, luscious and loud with conscious savagery.

The evolution of popular music has run parallel, on a lower plane, with the evolution of serious music. The writers of popular tunes are not musicians enough to be able to invent new forms of expression. All they do is to adapt the discoveries of original geniuses to the vulgar taste. Ultimately and indirectly, Beethoven is responsible for all the languishing waltz tunes, all the savage jazzings, for all that is maudlin and violent in our popular music. He is responsible because it was he who first devised really effective musical methods for the direct expression of emotion. Beethoven's emotions happened to be noble; moreover, he was too intellectual a musician to neglect the formal, architectural side of music. But unhappily he made it possible for composers of inferior mind and character to ex-

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# *The Composer and His Cue*



MOZART

"THE vital importance," Delver Forfax declared, "of the cue in musical performance can hardly be over-emphasized. A composition or an individualized interpretation may fall apart if performers are too late or too soon in 'cuing-in' their parts with those of fellow-participants. Often an orchestra player must keep track of many silent bars in his own part, then resume punctiliously, taking for his cue only a few notes printed on his own part to indicate what someone else will be playing when he is wanted to join in.

"Now, in the case of Mozart, the cue was of special importance. Not only as a composer, but as an excellent violinist and an exceptional pianist, he achieved some of his most telling effects with adroit cuing. The cue was also important to him in quite another way.

"As a matter of historical fact," Delver went on, with an ill-suppressed smirk, "to Mozart, the important thing at times was the billiard cue.

"Much has been said about the amazing rapidity with which Mozart put whole symphonies and operas on paper. But there is evidence that he carried them around in his mind over comparatively long periods, until they practically ran out from the end of his quill pen.

"During this period of mental incubation, he often would play billiards. A favorite companion at the time when he was thinking over the composition of such an important work as *The Marriage of Figaro,* was the Irish tenor whom he admired in that production, Michael Kelly. In his *Reminiscences* Kelly wrote:

"He was fond of billiards, and had an excellent billiard table in his home. Many and many a game have I played with him, but always came off second best."

press in music their less exalted passions and vulgarer emotions. He made possible the weakest sentimentalities of Schumann, the baroque grandiosities of Wagner, the hysterics of Scriabine; he made possible the waltzes of all the Strausses, from the *Blue Danube* to the waltz from *Salome*. And he made possible, at a still further remove, such masterpieces of popular art as "You made me love you" and "That coal-black mammy of mine."

For the introduction of a certain vibrant sexual quality into music, Beethoven is perhaps less directly responsible than the nineteenth-century Italians. I used often to wonder why it was that Mozart's operas were less popular than those of Verdi, Leoncavallo and Puccini. You couldn't ask for more, or more infectiously "catchy" tunes than are to be found in *Figaro* or *Don Giovanni*. The music though "classical, is not obscure, nor forbiddingly complex. On the contrary it is clear, simple with that seemingly easy simplicity which only consummate genius can achieve, and thoroughly engaging. And yet for every time *Don Giovanni* is played, *La Bohème* is played a hundred. *Tosca* is at least fifty times as popular as *Figaro*. And if you look through a catalogue of gramophone records you will find that, while you can buy *Rigoletto* complete in thirty discs, there are not more than three records of *The Magic Flute*.

This seems at first sight extremely puzzling. But the reason is not really far to seek. Since Mozart's day composers have learned the art of making music throatily and palpitatingly sexual. The arias of Mozart have a beautiful clear purity which renders them utterly insipid compared with the sobbing, catch-in-the-throaty melodies of the nineteenth-century Italians. The public, having accustomed itself to this stronger and more turbid brewage, finds no flavour in the crystal songs of Mozart.

No essay on modern popular music would be complete without some grateful reference to Rossini, who was, so far as I know, the first composer to show what charms there are in vulgar melody. Melodies before Rossini's day were often exceedingly commonplace and cheap; but almost never do they possess that almost indefinable quality of low vulgarity which adorns some of the most successful of Rossini's airs, and which we recognize as being somehow a modern, contemporary quality. The methods which Rossini employed for the achievement of his melodic vulgarity are not easy to analyse. His great secret, I fancy, was the very short and easily memorable phrase frequently repeated in different parts of the scale. But it is easiest to define by example. Think of Moses' first aria in *Moses in Egypt*. That is an essentially vulgar melody; and it is quite unlike the popular melodies of an earlier date. Its affinities are with the modern popular tune. It is to his invention of vulgar tunes that Rossini owed his enormous

contemporary success. Vulgar people before his day had to be content with Mozart's delicate airs. Rossini came and revealed to them a more congenial music. That the world fell down and gratefully worshipped him is not surprising. If he has long ceased to be popular, that is because his successors, profiting by his lessons, have achieved in his own vulgar line triumphs of which he could not have dreamed.

Barbarism has entered popular music from two sources — from the music of barbarous people, like the Negroes, and from serious music which has drawn upon barbarism for its inspiration. The technique of being barbarous effectively has come, of course, from serious music. In the elaboration of this technique no musicians have done more than the Russians. If Rimsky-Korsakoff had never lived, modern dance music would not be the thing it is.

Whether having grown inured to such violent and purely physiological stimuli as the clashing and drumming, the rhythmic throbbing and wailing glissandos of modern jazz music can supply, the world will ever revert to something less crudely direct, is a matter about which one cannot prophesy. Even serious musicians seem to find it hard to dispense with barbarism. In spite of the monotony and the appalling lack of subtlety which characterize the process, they persist in banging away in the old Russian manner, as though there were nothing more interesting or exciting to be thought of. When as a boy, I first heard Russian music, I was carried off my feet by its wild melodies, its persistent, its relentlessly throbbing rhythms. But my excitement grew less and less with every hearing. Today no music seems to me more tedious. The only music a civilized man can take unfailing pleasure in is civilized music. If you were compelled to listen every day of your life to a single piece of music, would you choose Stravinsky's *Oiseau de Feu* or Beethoven's *Grosse Fugue?* Obviously, you would choose the fugue, if only for its intricacy and because there is more in it to occupy the mind than in the Russian's too simple rhythms. Composers seem to forget that we are, in spite of everything and though appearances may be against us, tolerably civilized. They overwhelm us not merely with Russian and Negroid noises, but with Celtic caterwaulings on the black notes, with dismal Spanish wailings, punctuated by the rattle of the castanets and the clashing harmonies of the guitar. When serious composers have gone back to civilized music — and already some of them are turning from barbarism — we shall probably hear a corresponding change for the more refined in popular music. But until serious musicians lead the way, it will be absurd to expect the vulgarizers to change their style.

# SYMPHONY IN C MINOR, NO. 3, *Op.* 78

*By* CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

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Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and in America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio.* This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was

before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto.* Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto,* which at first is apparently a repetition of the first *Presto;* but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

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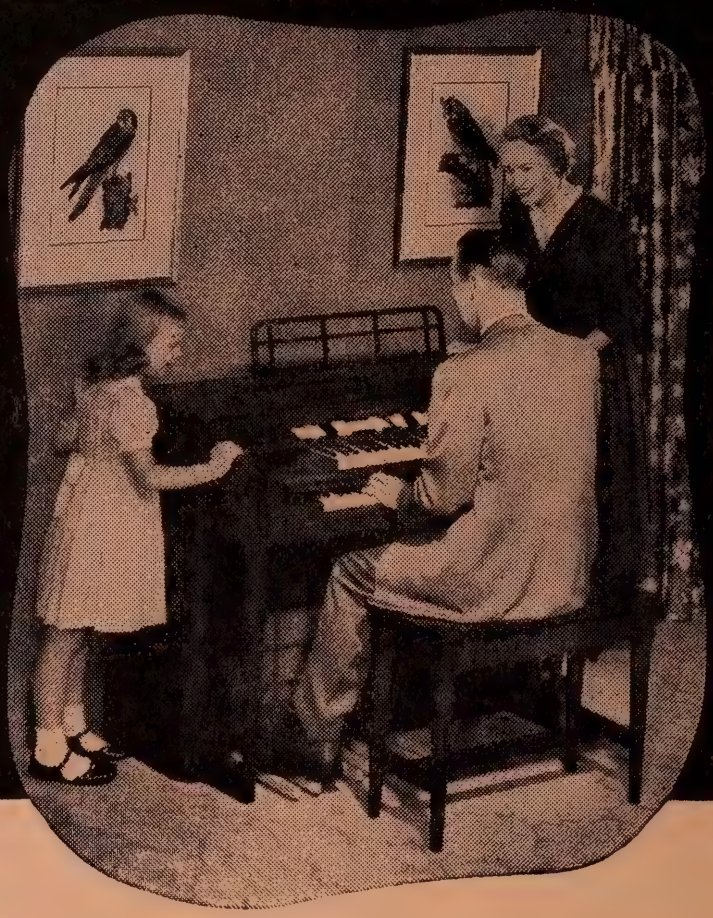
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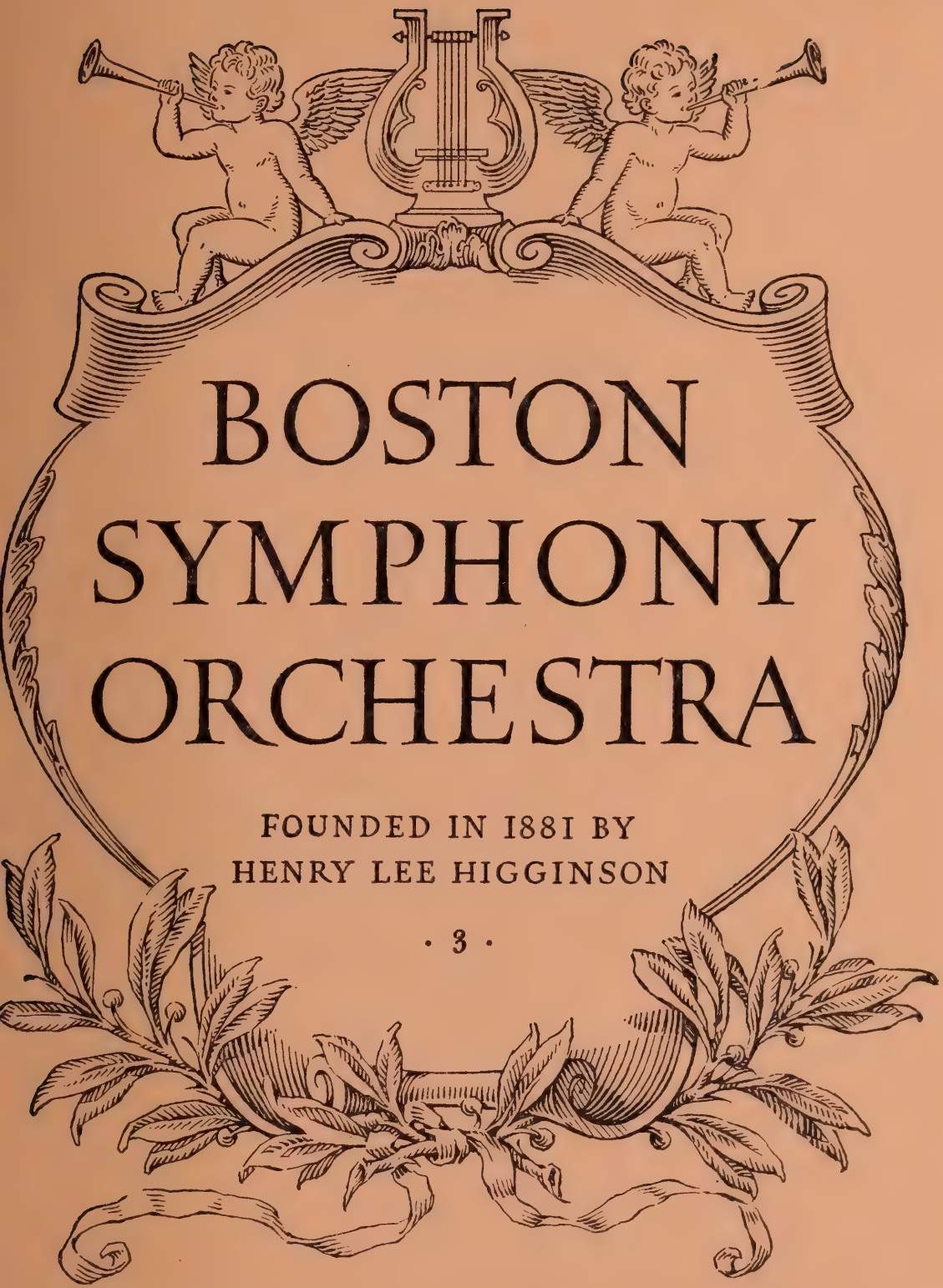


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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Third Concert

FRIDAY EVENING, *February* 12

*with historical and descriptive notes by*

JOHN N. BURK


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The programs will include the principal choral and instrumental works of Berlioz. Soloists will include Claudio Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; and William Primrose, viola. Pierre Monteux will conduct two concerts as guest.

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12th Session of the Berkshire Music Center: July 5 — August 15

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**For full program and ticket information, address the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.**

Academy of Music, Brooklyn

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## THIRD CONCERT

FRIDAY EVENING, February 12, *at* 8:30 *o'clock*

## Program

PIERRE MONTEUX, *Guest Conductor*

Cowell.....Hymn and Fuguing Tune, No. 3

Beethoven.....Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. ∫ Allegro; Trio
IV. ⌡ Allegro

INTERMISSION

Franck.....Suite from "Psyché," Symphonic Poem

I. Sommeil de Psyché
II. Psyché enlevée par les Zéphirs
III. Les jardins d'Éros
IV. Psyché et Éros

Strauss.....“Tod und Verklärung,” Tone Poem, *Op.* 24

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## SYMPHONIANA

### BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. A Berlioz Society has recently been formed for the purpose of furthering performance, publication, and recording of his music. Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

Charles Munch continues to make known the music of this composer. *L'Enfance du Christ,* like *Romeo and Juliet* last year, was introduced to Boston. *Romeo and Juliet* will be repeated on March 5 and 6, and carried to New York and Washington. The *Damnation of Faust* will be performed on February 19 and 20, and it is hoped, will be recorded as *Romeo and Juliet* was last spring.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust,* with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet.* The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist will be performed, as well as *Harold in Italy* with William Primrose and the *Fantastic Symphony.*

## PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour last spring.

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## HYMN AND FUGUING TUNE, NO. 3

*By* HENRY COWELL

Born in Menlo Park, California, March 11, 1897

Mr. Cowell composed his Third Hymn and Fuguing Tune several years ago. It bears no date and has not until last week had a public performance.

The Hymn calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, cymbals and bass drum. The Fuguing Tune adds a piccolo, xylophone and chimes.

THE Hymn and Fuguing Tune is a favorite form with Mr. Cowell. He divulges that he has composed nine so far.* The Hymn and Fuguing Tune No. 2 was performed by this Orchestra on March 29, 1946 and repeated December 31, 1948. This composer's Short Symphony (No. 4) was performed October 24, 1947 when Richard Burgin conducted. The Symphony, according to the composer's statement, resembles his Hymn and Fuguing Tunes in that it is "not an imitation of the old hymns but a development from them, the larger form imposing greater freedom with increased variety of rhythm and tempo,

* These nine are for various combinations, all of which except Nos. 4 and 6 have been performed, some from manuscript. No. 1 is written for band, No. 2 for string orchestra, No. 4 for "three instruments or voices," No. 5 for chorus (or strings), No. 6 for piano, No. 7 for viola and piano, No. 8 for string quartet, No. 9 for 'cello and piano. Mr. Cowell's first violin sonata as well as his Fourth Symphony uses the same scheme.

modal modulation, contrast of tonal color and more extended polyphony."

In his Hymn and Fuguing Tune No. 2, Mr. Cowell acknowledged allegiance to the "fuguing tunes" of early New England. An agitation began about 1720 in favor of singing "by note" instead of "by rote," which gave birth to singing schools and singing teachers and substituted freedom and play between the voices instead of the traditional elementary four part harmony. An outstanding figure in this movement was William Billings (1746–1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794, which did a great deal to develop "fuguing pieces" and add a new interest to singing. Billings by no means invented the fuguing tune, which was inherited from the practice in England in the seventeenth century.

In the Fuguing Tune of the present work, Mr. Cowell abandons the New England atmosphere for that of the south. He writes:

"Like the Hymn that opens No. 2 of the series for strings, this Hymn is a sustained piece in the Dorian mode. The Fuguing Tune that follows, however, has borrowed from southern revival meetings rather than New England anthems; it adopts the dance rhythms that have been taken over by the big singing gatherings in the south. It is a modern development of the southern Fuguing Style (of Alabama, Georgia, Tennessee, etc.) in which popular minstrel show rhythms and tunes were turned to religious purposes in revival meetings. Syncopated tunes tumble over and through each other in a kind of merry polyphonic scramble; they are pentatonic, like so much of the traditional music of British origin in our southern mountains, and the general effect is I hope one of jolly good nature and enthusiasm.

"The tunes are of course my own, but both tunes and treatment were suggested by the music of the singing schools. I have tried to develop them in ways suitable to the modern orchestra without abandoning their essential character."

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end

of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro,* with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo.* The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo.* But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale,* chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo,* or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

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## SUITE FROM "PSYCHÉ," SYMPHONIC POEM

*By* CÉSAR FRANCK

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

*"Psyché,"* a symphonic poem for orchestra and chorus, was composed in the years 1887–88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of *"Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Éros,"* and *"Psyché et Éros."* The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

FRANCK found his subject in *The Metamorphoses, or the Golden Ass,* the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded – the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.



The following summary, published as a preface to a pianoforte arrangement of *Psyché,* bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and unfleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impassioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony.* Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

*Psyché,* like the *Quintet,* shocked his more chaste adherents and filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it, but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an

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# *Promising Boy*



GIFTED

"LONG-RANGE forecasting of weather and of genius have much in common," Delver Forfax announced, laying down a newspaper. "In either case, if the forecaster is right, he goes down in history; if wrong, he goes down in ignominy.

"Nature has a tantalizing habit of showering astonishing musical gifts on mere children. They often are able to outdo their elders, who easily respond to the temptation to prophesy future greatness. But time and again the flaming endowments of youth burn dim in the heralded meteor, and it vanishes from the musical firmament. A baffling phenomenon. All hail to the successful prophet!

"Here's an interesting instance I've just been reading. A thirteen-year-old boy is the subject. A journalist made these comments on him:

> 'He plays the piano with facility and power, reads very well at sight. To put it briefly, in particular he plays Sebastian Bach's *Well-Tempered Clavier*. Anyone who knows this collection of preludes and fugues in all keys — which can be called well-nigh the pianist's *ne plus ultra* — will appreciate what that means. Also the boy has published a set of nine variations on a march. This young genius merits assistance to enable him to travel. If he continues to make progress at the present rate, he will become a second Mozart.'

"Who is the kid?" one of Delver's listeners blurted.

"Ludwig van Beethoven," Delver shot back. "I ran across this item in German, in a copy of Cramer's *Magazin für Musik,* for the year 1783.

"This is one of the treasures of contemporary comment on music and musicians to be found in the Music Room of the Boston Public Library. I commended this collection to the members of the Music Library Association convening recently in the Library. They found it illuminating to look over the newspaper clippings of wise and unwise criticism which the tireless Allen A. Brown contributed. This was in a period when music now forgotten was famous, and music now famous was promised a dim future — if any."

ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan,* Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring, this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do — if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

Until recently there has been contradiction and doubt on who the author of this text might have been. Georges Servières in *Musique Française Moderne* (1897) mentioned Sicard and Fourcaud, and Derepas, in his biography of Franck names Grandmougin. Baldenberger and Coqard mention a cryptic "L.L." The mystery became heavier when d'Indy, discussing *Psyche* at length in his biography long to be looked upon as standard, was silent on this point. Vallas now reveals that the text and the suggestion of Psyche for a subject came from none other than Georges Franck, the composer's son who, involved in the controversy over the Franckian aesthetics, probably wished to remain anonymous. This might explain the initials "L.L." as the Lycée Lakanal, where Georges taught and where he seems to have had help in versification from a talented pupil. Vallas has found his evidence in private letters by d'Indy himself. One of 1901 to Hugues Imbert states cautiously, "I have never exactly known the origin of the poem of Franck's *Psyche.* To the best of my belief, however, it was written by Georges Franck, the master's son." To

Henri Rambaud (October 20, 1918) he was explicit in naming Georges as the author.

"He did everything in his power (if I may dare say so) to turn his father aside from the path of religion, which up to then he had followed, at least in all his compositions with verbal texts. Georges raved ecstatically about the beauties of the classical mythology and recounted the story of Psyche, providing his father with a sketch-plan for an opera on the subject. Franck was delighted with the legend itself, but had no desire to treat it dramatically; he therefore begged his son to reshape his text in a form suitable for a choral symphony. That was eventually done. All the same, César Franck (as you have observed as well as I) was incapable of seeing the subject from anything but a Christian point of view, and so treating the libretto as a mystical rather than an erotic poem. The result was indeed worthy of the composer of *Les Béatitudes,* and not at all what had been hoped by those who strove so hard towards the end of his life to deflect the Master from his religious inclinations. . . ."

This letter seems to clear up not only the true origin of *Psyché* but the true attitude toward it of its dedicatee.

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## "TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), Tone Poem, *Op.* 24

*By* Richard Strauss

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

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*Tod und Verklärung* was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

When *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music

had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of three years.*

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The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat – seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

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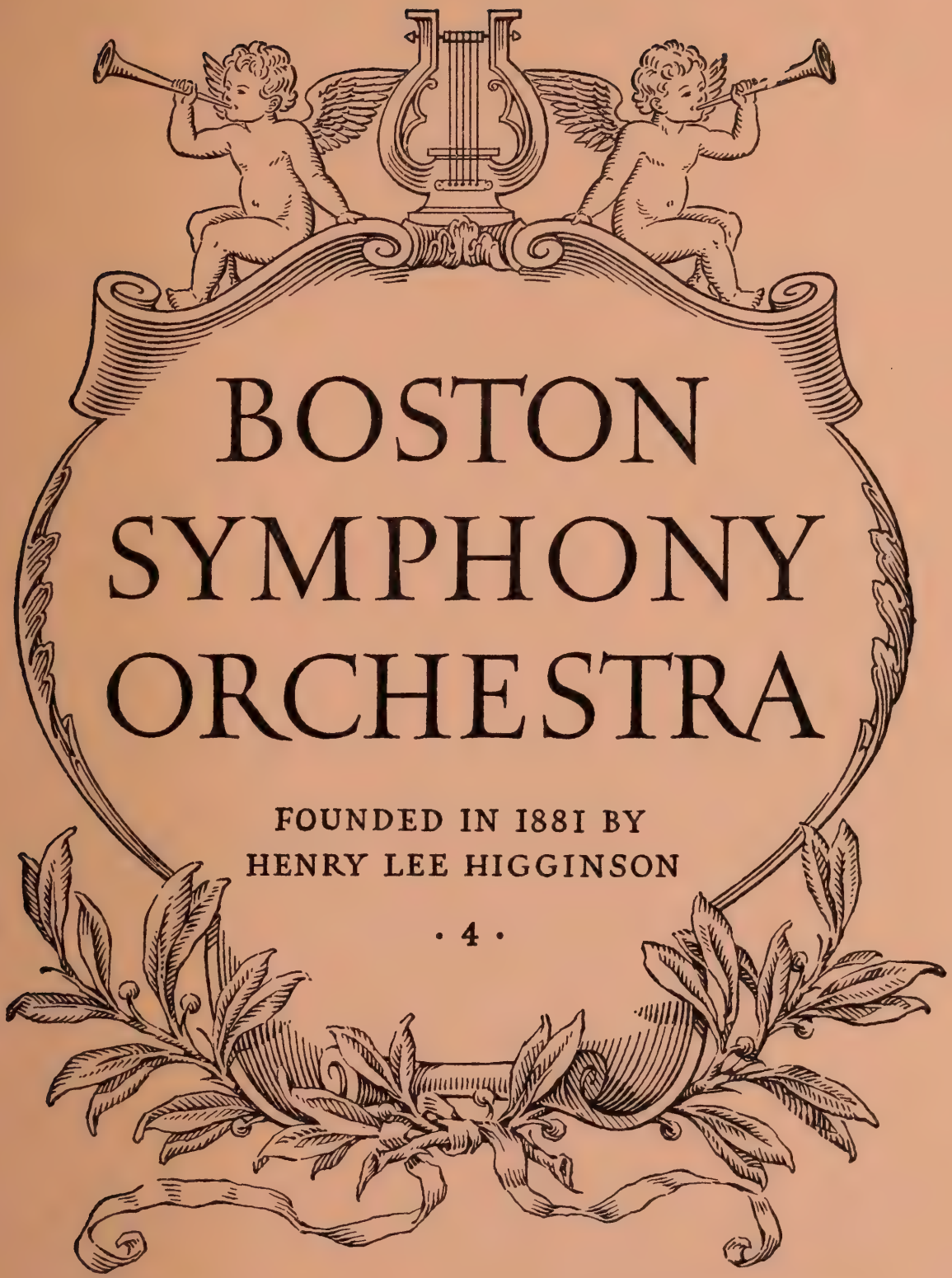
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Academy of Music, Brooklyn

SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *March* 12

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## FOURTH CONCERT

FRIDAY EVENING, MARCH 12, *at* 8:30 *o'clock*

## Program

RICHARD BURGIN, *Conductor*

HAYDN.....Symphony in G-major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

IBERT.....Concerto for Flute and Orchestra

I. Allegro
II. Andante
III. Allegro scherzando

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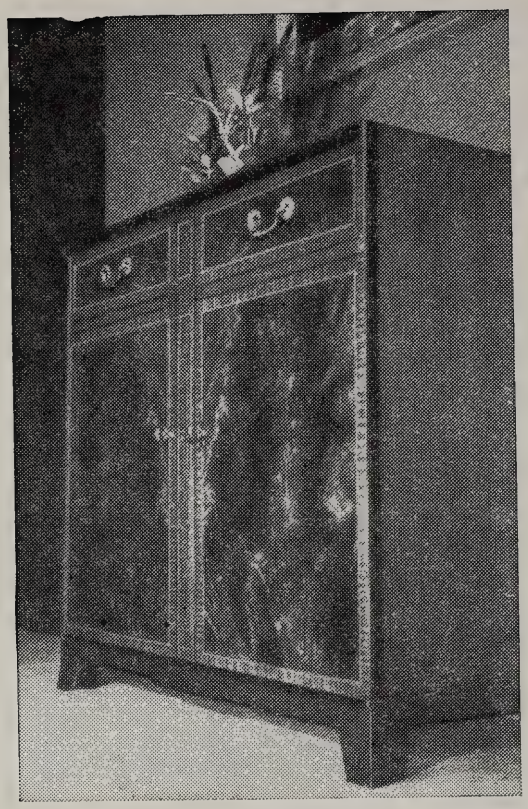
SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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## SYMPHONIANA

### *FULL BERKSHIRE FESTIVAL PROGRAMS*

**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the Fifth Symphony.**

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Ibería;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

*(Continued on page 13)*

# SYMPHONY IN G MAJOR, No. 88

*By* Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.

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This symphony was composed probably for performance in Paris in the year 1787. It is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also, although not for this society.

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The Adagio introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The Largo, in D major, develops from a graceful and songful theme which brings three times an impassioned fortissimo outburst by the full orchestra. This Largo gives more than one premonition of the early slow movements of Beethoven. The minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses) . One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté.*

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# CONCERTO FOR FLUTE AND ORCHESTRA

*By* JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody dolcissimo for the soloist over muted strings. The orchestra still pianissimo takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an obbligato of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

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"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect


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his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée.* In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique.* Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques,* drawn from *Les Rencontres* (1928), *Chant de Folie,* for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture;* his operas, *Persée et Andromède, L'Uomo la Bestia e la Virtu, Le Jardinier de Samos,* and *Les petits Cardinals.* This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne,* and *Gold Standard.* There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement,* and a quartet for winds. There is music for piano solo and for voice.

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## DORIOT ANTHONY

Doriot Anthony was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

## ENTR'ACTE

# PABLO CASALS TALKS ABOUT MODERN MUSIC

*By* JAY S. HARRISON

(*Quoted from the New York Herald Tribune,* Sunday, October 4, 1953)

(*The characters: the renowned cellist Pablo Casals and a reporter. The place: Prades, Pyrenees Orientales, France. The time: June of the year.*)

*Mr. Casals:* Welcome! What a wonderful day for our talk. It is warm and sunny — a friendly day.

*The Reporter:* It is. And you are very kind to allow me some of your limited time.

*Mr. C:* Not at all. Chatting is recreation. For a moment — and that is all I have — I will not think of my festival and all the decisions I still have to make. No, no decisions. I will free myself. What shall we talk of?

*The R:* Since you have never made any statement on the matter, I would like to hear some of your views on twentieth century music. Is that possible?

*Mr. C:* A touchy subject, I admit. But we shall discuss it. How shall I start and where?

*The R:* Anywhere and as you wish.

*Mr. C:* I must say at first that I have tried very hard to enter into the musical world of the twentieth century. But, alas, until now I have found nothing to my satisfaction.

*The R:* And the reason for this?

*Mr. C:* Because I do not see what the music wants to give to humanity. Therefore I do not see its direction.

*The R:* I'm sorry, I don't understand. What are the elements that you consider give music a direction?

*Mr. C:* Exaltation of beauty, logic, consolation, hope — these are what I must find. And they must be presented in an absolutely understandable way. For me, twentieth century music does not do this. For me it is a wrong path.

*The R:* A wrong path?

*Mr. C:* Indeed, for it leads nowhere. I have the personal *aveu* — how do you say — avowal of Schoenberg that he wanted to see what could be done with the freedom of atonality. And to a point he succeeds on account of his great genius. But if the movement had been started by a lesser musician, I do not think that modern music would have had any importance.

*The R:* But would you not agree that Schoenberg *had* to be heard?

*Mr. C:* Exactly. And for the same reason so did Stravinsky — un-

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The Shed programs will include the principal choral and instrumental works of Berlioz, opening with *The Damnation of Faust* and closing with the *Requiem*. Soloists will include the pianists Claudio Arrau, Nicole Henriot, and Vera Franceschi; violinists, Zino Francescatti, and Ruth Posselt; viola, William Primrose; singers, Eleanor Steber, Martial Singher, David Poleri, Donald Gramm, and others to be announced. Guest Conductors: Pierre Monteux (2 concerts), Jean Morel, Richard Burgin.

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12th Session of the Berkshire Music Center: July 5 — August 15

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happily. At moments I can see that these musicians do great things even in their nonsense. But I have not been able to overcome the suspicion that these men and their followers are what they are because they are afraid to be considered old-fashioned.

*The R:* Would you say as a consequence that you dislike all their work?

*Mr. C:* Not at all. Nor do I say that these new listening experiences are useless or unnecessary. It can, I believe, contribute eventually to the normal development of music. Normal, remember, not cerebral. I accept the new harmonies. I accept many things in Schoenberg. Not in Stravinsky, I am afraid. In Schoenberg, perhaps his elements and ideas may serve for a new normal music. But not Stravinsky.

*The R:* In no degree?

*Mr. C:* None. And yet Stravinsky I admire. What Stravinsky has given us in his last works is not the real Stravinsky. It is more mental than anything else. The real Stravinsky is melodic, colored and beautiful. Now, unfortunately, he tries to avoid these. That is what is sad.

*The R:* But I assure you, Maestro, that here are thousands upon thousands who would disagree with you, who would say, in fact, that Stravinsky is the great composer of the century. Also that contemporary music, in America, at any rate, has become very much a part of the main stream of our concert life.

*Mr. C:* Does the general public say that? I do not think so. And one cannot go against the taste and general feelings of the public. All the efforts of the new music champions have not succeeded. Have they? One must still play Mozart and Beethoven to live. People pay to hear these composers, and that is why the basis of the repertory is always the same.

*The R:* And you don't think that this basis will eventually change?

*Mr. C:* Never. Twentieth century music, I tell you, has taken the wrong path. But wait — music will come again.

*The R:* Perhaps you are weary of the topic. Would you like to change it?

*Mr. C:* That would be wise.



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# *Power of a Woman's Whim*



DVORAK

"NOT ONLY a woman's love, but just her whim, can alter the course of musical history," Delver Forfax declared. "Here is an example.

"The woman was a Viennese pianist, Adele Margulies, who had become a teacher at the National Conservatory in New York.

"The Conservatory's founder, Mrs. Jeanette M. Thurber, asked her advice about importing a notable European musician to head the school and enhance its prestige. She in turn wrote to Vienna for guidance from her teacher. His reply named two possibilities — Anton Dvořák and Jean Sibelius. At that time — 1890 — the Czech was forty-nine, the Finn, twenty-five. The Viennese had a high regard for Dvořák as a man and as composer of many works in many forms. But the personality of Sibelius during a sojourn in Vienna had made a big impression, and much was expected of the young man in the near future.

"On receipt of the two names, Miss Margulies decided to make her own estimate by personal contact. Before she could make the journey, however, Sibelius had gone home. It was no longer possible to meet both composers in Vienna. Miss Margulies decided that a trip to Finland had no appeal for her. Accordingly, she planned to meet Dvořák in Vienna or Prague.

"As everyone knows, Dvořák came to New York, and became director of the National Conservatory; later spent a summer in a Czech immigrant community, Spillville, Iowa; wrote compositions reflecting here and there his interest in music of the American Negro and Indian.

"He was voluminously quoted and misquoted on his views about the state of musical culture in this country — which he considered much too spotty — and the state of American musicians and composers, which he declared sadly lacking in encouragement.

"Now what would have happened if Miss Margulies had not decided against journeying to Finland? Suppose the striking personality of Sibelius, as against the simplicity of Dvořák, had swayed her to bring about his appointment as director of the Conservatory?

"It is to be wondered what the effect on American musical affairs and on his own career might have been from several years' residence of Sibelius in this country in the early nineties — as opposed to his hurried visit in 1914."

*The R:* May I ask you then if you ever expect to return to America?

*Mr. C:* I cannot. I cannot play where the present Spanish government is recognized. I am waiting for a change in Spain. There should be one. But that depends on so many things. Still, I am grateful to my American friends and especially to Alexander Schneider. It was he who came to me and said, "Please return to us and play and be in contact with the American people." But this is impossible. I have sadness in my heart that I cannot perform in your country. But for a human ideal I will sacrifice anything.

*The R:* And Schneider realized that your decision was final?

*Mr. C:* Not only that — he decided to do something about it. He convinced me that if I would not come to him, he would come to me. Here is my home in exile. Here I can make music. And that was the beginning of our summer festivals. It was through Schneider that I am honored every year by the presence of great American talents who come here to play and be happy with me.

*The R:* Are you able to say how you feel about American musicians?

*Mr. C:* Astonishing. Absolutely astonishing. American talent is not only great but it is thorough as well. And what techniques! How, I ask myself, since my last trip to America in 1928 can ever one have improved so much and to such a really unexpected degree? After all, the development of technique is based upon a tradition you do not have. Nevertheless, American technique surpasses anything we can do in Europe.

*The R:* Are you also surprised at your observations above and beyond the realm of technique?

*Mr. C:* Surprised? Dumbfounded is a better word. In Prades every year I experience a miracle. During the winter your musicians play day and night, night and day. They never rest. And yet in the summer they cannot wait to get together and play some more. This is wonderful. America is full of fantastic professionals who behave like good amateurs. They enjoy music. It is all very beautiful. In Europe we have no such spirit.

*The R:* A final question, Maestro, and one I am sure you have been asked many times. Of all composers, who is your especial preference?

*Mr. C:* Bach, undoubtedly. He is the greatest of all time. But then I think of Mozart, another miracle, and Beethoven —

*The R:* But it is Bach —

*Mr. C:* Yes, Bach. *He* is the incredible thing. For Bach, you see, is nature itself.

(*Continued from page 4*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

### Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

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## SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

*By* Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner.

There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.


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The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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# *Boston Symphony Orchestra*

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FIFTH AND LAST CONCERT

*Friday Evening, April 9*

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Academy of Music, Brooklyn

SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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## Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *April* 9

*with historical and descriptive notes by*

JOHN N. BURK

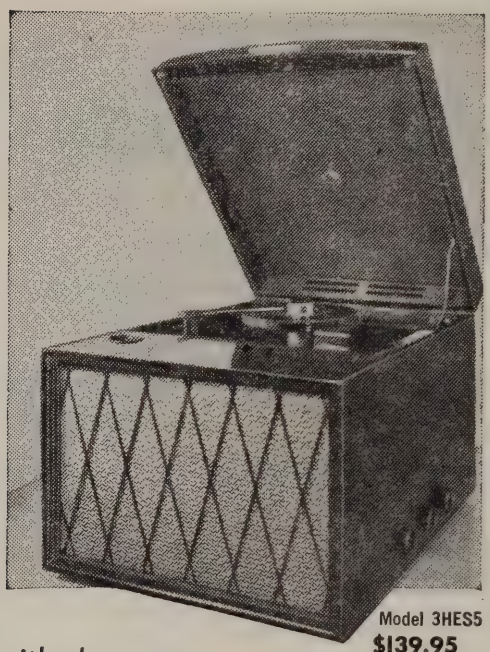

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## *FULL BERKSHIRE FESTIVAL PROGRAMS*

### At TANGLEWOOD LENOX, MASS.

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.*

*2nd week* (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Ibería;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.*

*3rd week* (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.*

*4th week* (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,

(*Continued on page 7*)

Academy of Music, Brooklyn

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## FIFTH CONCERT

FRIDAY EVENING, APRIL 9, *at* 8:30 *o'clock*

## Program

BERLIOZ.....Excerpts from "The Damnation of Faust," *Op.* 24

I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

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# THREE EXCERPTS FROM THE "DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

## ("MINUET OF THE WILL-O'-THE-WISPS," "BALLET OF THE SYLPHS," AND "RAKOCZY MARCH")

*By* HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

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Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846.

Berlioz based his text upon Gerard de Nerval's translation of Goethe's "Faust."

THE *"Minuet des Follets"* and the *"Ballet des Sylphes,"* instrumental interludes in Berlioz's cantata, *"La Damnation de Faust,"* were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The *"Ballet des Sylphes"* is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German

critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!"

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## SYMPHONY NO. 3 IN G MINOR, *Op.* 42

*By* ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, 2 harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript.* Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of the anniversary symphony owes much to the principles laid down by

Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements; an allegro vivo which follows the usual outlines of sonata-form; an adagio of novel formal scheme; a vivace which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an adagio, proceeds through an andante of appreciably faster tempo to a più mosso in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we


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(*Continued from page 2*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

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mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the finale. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the finale a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the adagio and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

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# ENTR'ACTE

## THOUGHTS ON TELEVISION

*By* Ernest Newman

(The *London Sunday Times,* June 21, 1953)

UNTIL quite recently my acquaintance with television had been limited to a single viewing, at a friend's house, of the Turpin-Robinson fight of a couple of years ago. But during the last few weeks I have been doing a fair amount of viewing at home, and at the same time, of course, reading something of what is now being said on the subject of sponsored television in this country — as to which my private conviction is that here, as in all other human affairs, what is to be will be: the gods and the cosmic forces, not we, will decide. Sponsored programs may have their occasional horrors, but so, if my experiences of the last few weeks can be regarded as typical, have unsponsored ones.

Perhaps I may be allowed to point out that the commercial sponsoring of music was in vogue in the United States long before it established itself in radio. The Viennese tenor Leo Slezak, in an entertaining volume of reminiscences, has told us that when he was singing in North America (between 1909 and 1912) it was the practice to break up the opera program synopses at regular intervals with advertisements of some commodity or other. At the moment I cannot lay my hand on Slezak's book, but the general style of the procedure was something like this:

> The opera has now reached its emotional and dramatic climax. Turning to the wayward gipsy with a last passionate, despairing gesture, Don José cries to her from the very bottom of his heart
>
> USE WHACKO, THE WORLD'S BEST GRAVY-MAKER
>
> *"Carmen, il est temps encore!"*

Yet, somehow or other, opera in America managed to survive all this. It is astonishing what human nature can take in its stride when it has to.

Naturally, it is with television in connection with music that I have been mainly concerned recently, though of course I have allowed myself to be lured into other fields now and then; for example, I have surrendered myself voluptuously to the lulling Lotus Land languors of County and Test cricket and the bedside commentaries thereon. But in the musical field I have been the shocked witness of some appalling crimes of television against St. Cecilia; and my stricken heart leaped

(*Continued on page 17*)

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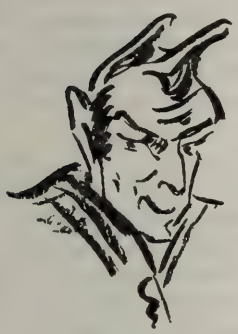
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# *Gaelic Side of French Genius*



"BERLIOZ and Ireland — intriguing combination!" Delver Forfax exclaimed.

"What's that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?" a bystander jibed.

"I was comparing *The Damnation,"* Delver replied, "with the earlier work of Berlioz from which it grew. That was *Eight Scenes from 'Faust.'* Here it is. Now I'll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added to the score. The first is from Goethe's *Faust,* translated into French. The second, in English, reads:

'One fatal remembrance, one sorrow that throws
Its bleak shade alike o'er our joys and our woes.'

"Now observe the source of the lines: 'Th. Moore (*Irish Melodies*).' The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the Eight Scenes, Berlioz had composed *The Death of Orpheus.* On the title-page of the manuscript he wrote these lines:

'Oh! Le coeur qui aime, jamais l'oublie, mais aime encore, fidèle jusqu' à la fin, comme la fleur du soleil tourne vers son dieu, quand il se couche, le même regard dont elle a salué son lever.'

"Recognize it, my friend? Of course, it's a prose translation of 'Believe Me If All Those Endearing Young Charms.' Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano;* and *Tristia.* The *Farewell Elegy to the Beloved* is Moore's 'When He Who Adores Thee,' in which the poet's theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

"One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony.* It is entitled *Lélio, or the Return to Life,* in a form designated as a *melologue.* This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio.*

"Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz."

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(*Continued from page 8*)

for joy last Sunday when I read what Mr. Maurice Wiggin had to say in protest against the televising a few evenings earlier of Mr. Menuhin performing in some violin concerto or other. (The mere fact that I was barely aware, as I looked and listened, what the concerto in question was, and that I haven't the slightest clue to its identity in my memory now, is, I think, significant.)

May I suggest to whoever was responsible for that bright idea that when music lovers are listening to instrumental music the last thing they want is to have their attention distracted from it now to the performer's fingers, now to his arms, now his face, now his feet, now his front, now his back, now to a few faces in the orchestra, now to a few more faces in the stalls, and so *ad infinitum?* "The only way," said Mr. Wiggin, "to enjoy the music was to close our eyes." I agree with him entirely, though I cannot help asking myself whether television can be said to be doing the best it could for us when it sets up a passionate urge in us to blot it out by fair means or foul. But for me, alas, the dreadful exhibition had the deadly fascination of the snake

for the rabbit; if I did succeed occasionally in closing my eyes, I was under an irresistible compulsion to open them immediately, if only to see what further exasperations the spectacle might have in store for me.

On another occasion I suffered in much the same way, though not to the same extent, when I was shown a pianist at work on what appeared at times to be a piano in duplicate, with the anatomical structure of his hands engaging most of my attention. If there is any television expert at the B.B.C. who labours under the delusion that listening to music is a visual as well as an aural matter, and that it is possible for a musical person to be equally interested at the same time in what the composer is trying to say to him and the human and material mechanism associated with the saying of it, I beg him to think it over again.

Having come to the end of my space for today I must leave over to the first convenient occasion the discussion of what I imagine to be the direst anguish that television can inflict on a musical viewer — suffering so atrocious that even Dante in his most vindictive mood would have shrunk from inflicting it on the vilest inhabitant of his Inferno.

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## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike

about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau



Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.


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biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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## DURING THE SEASON 1953-1954

BACH.....Chorale Prelude and Choral, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)
II January 15

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67
III February 12

Symphony No. 3 in E-flat major, "Eroica," *Op.* 55
I December 4

BERLIOZ.....Excerpts from "The Damnation of Faust"
V April 9

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op.* 56A
II January 15

Symphony No. 2, in D major, *Op.* 73
V April 9

COPLAND.....Concerto for Piano and Orchestra
*Soloist:* LEO SMIT
I December 4

COWELL.....Hymn and Fuguing Tune, No. 3
III February 12

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)
I December 4

FRANCK.....Suite from "Psyché," Symphonic Poem
III February 12

HAYDN.....Symphony in G-major, No. 88
IV March 12

Violoncello Concerto in D major
*Soloist:* PAUL TORTELIER
II January 15

IBERT.....Concerto for Flute and Orchestra
*Soloist:* DORIOT ANTHONY
IV March 12

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42
V April 9

SAINT-SAENS.....Symphony No. 3, in C minor
(with Organ), *Op.* 78
*Organ:* EDOUARD NIES-BERGER
II January 15

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
IV March 12

STRAUSS......"Tod und Verklärung," Tone Poem, *Op.* 24
III February 12

PIERRE MONTEUX conducted the concert of February 12
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*Roussel* "Bacchus et Ariane"
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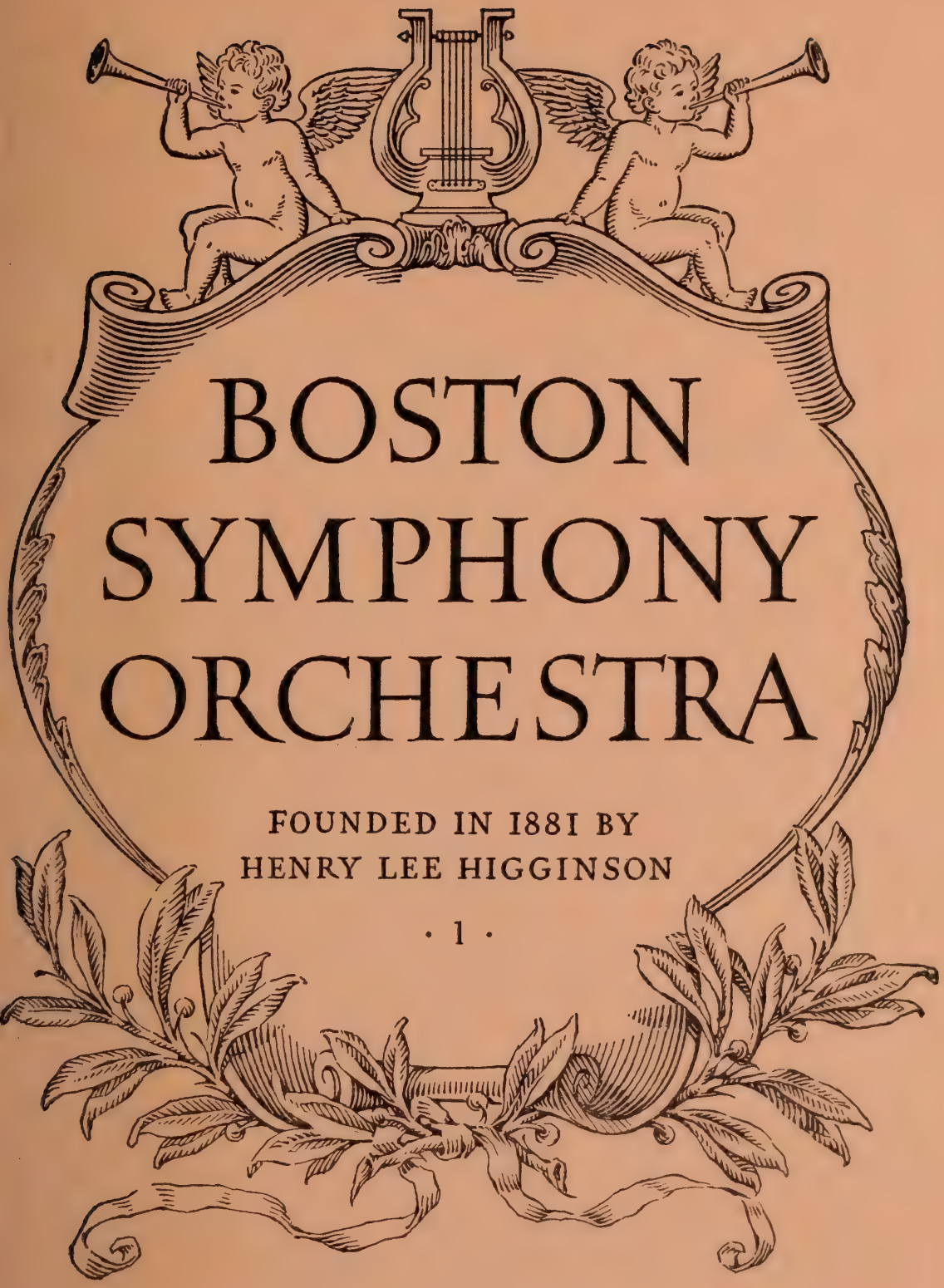
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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 10

*with historical and descriptive notes by*

JOHN N. BURK


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## VISITORS FROM PARIS

The Guard Republican Band of Paris (Musique de la Garde Républicaine de Paris) has arrived in America for its first tour of this country in fifty years. The famous band first came to the United States in 1872 and again in 1903 to perform at the St. Louis Exposition. In 1939 they were announced to come here again for a tour which would include the New York World's Fair. This trip was cancelled because of the war.

Founded in 1852 in the Second Empire, the Guard Republican Band is attached to the French Army and is heard on all state occasions, as well as in concerts of its own.

The Band of seventy-two musicians under the direction of François-Julien Brun, opened its tour last month in Montreal. It will tour the principal cities of this country and come to Boston for a single concert in Symphony Hall on Friday evening, December 11. The Band has generously given its services for the benefit of the Boston Symphony Orchestra's Pension Fund, and Charles Munch has agreed to conduct a part of the program.

When the Band left France for the present tour, President Auriol sent the following message: "In the domain of art the public of all nations is the supreme judge. I have confidence in its verdict for I know that once more the Musique de la Garde Républicaine will be worthy of France and Art, which it serves with such fervor, integrity and skill."

Their repertoire consists of classical and semi-classical music, and usually ends with a series of French marching songs from the epoch of the French Revolution. Composers who in the last century wrote music for this organization include Berlioz, Gounod, Delibes and Ambroise Thomas.

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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## FIRST CONCERT

TUESDAY EVENING, NOVEMBER 10

## Program

BEETHOVEN . . . . . Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

BLOCH . . . . . Concerto Grosso No. 2, for String Orchestra

I. Maestoso; Allegro (Fuga); Maestoso
II. Andante
III. Allegro
IV. Tema con variazioni
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# *The Spanish Flavor*



"THE Spanish influence on symphonic music — there's a fascinating phenomenon!" Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia,* composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain,* by Manuel de Falla. That was in 1916."

## SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

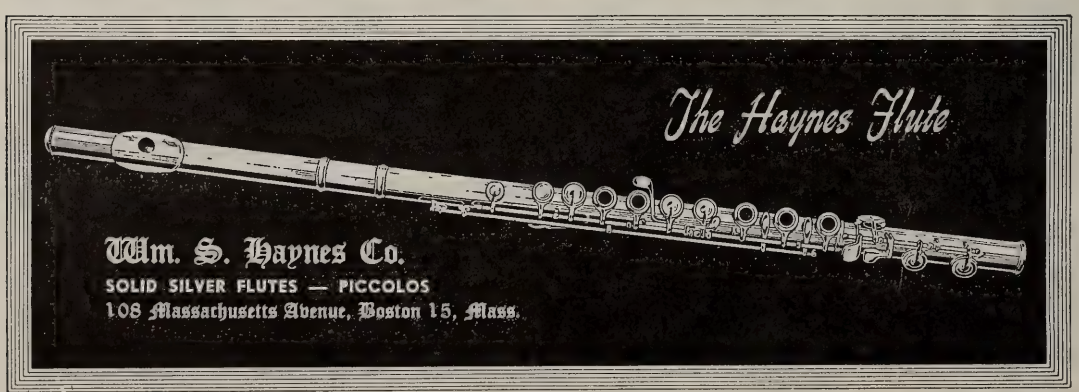
Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was

the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

~

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"*

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollections of Beethoven.")



taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's


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For further information apply Dean, 290 Huntington Ave., Boston, Mass.

programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte —* 804 *in August — del Sigr. Louis van Beethoven — Sinfonia* 3, *Op.* 55." The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow,

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm,

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as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.*

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.


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# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30-MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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## CONCERTO GROSSO NO. 2 FOR STRING ORCHESTRA

*By* ERNEST BLOCH

Born in Geneva, July 24, 1880

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Ernest Bloch composed his Second Concerto Grosso between April and July, 1952. It was first performed by the B.B.C. Orchestra in London, April 11, 1953, under the direction of Sir Malcolm Sargent.

It is scored for string orchestra in five parts with a string quartet concertante.

ERNEST BLOCH writes from his home at Agate Beach, Oregon, that the year 1952 has been "a very productive one for a man like myself, as I am a very slow worker and struggle with innumerable sketches before reaching a final form.

"I completed my third *String Quartet* about the middle of April, 1952, and started immediately this new *Concerto Grosso* for strings and string quartet concertante. This work will seem very 'classical' to the superficial observer, but it is much more subtle, technically, than it appears. As soon as it was completed, about August 1st, I started another Concerto Grosso, in a completely different style, much freer tonally and thematically, but, after two or three days, I saw that it required a full orchestra and it became the *Sinfonia Breve,* completed early in December." The *Sinfonia Breve* had its first performance at the same concert in London in which Sir Malcolm Sargent introduced the *Concerto Grosso* No. 2.

The first two movements of the concerto are connected. In the third, the solo quartet separates only briefly from the main body of the strings, but otherwise the classical alternation of the two groups is maintained, following the style of concertino and ripieno. The finale is a theme with four variations, the theme being a simple descending chromatic scale, resulting in a sort of free Passacaglia.

Ernest Bloch composed his first *Concerto Grosso* (for String Orchestra with Piano Obbligato) as long ago as 1924. It was performed by the Boston Symphony Orchestra on December 24, 1925. The music of Bloch was first heard at these concerts when, on March 23, 1917, Karl Muck asked the then little known composer from Switzerland to conduct his own *Three Jewish Poems.* He appeared as guest conductor in the spring of 1939, conducting his *Epic Rhapsody: America,* his *Helvetia,* his *Three Jewish Poems,* and *Two Symphonic Interludes* from his opera *Macbeth.* Other works which have been performed by this Orchestra are: the *Viola Suite, Four Episodes for Chamber Orchestra,* the *Violin Concerto, Schelomo,* and *Two Psalms for Soprano and Orchestra.*

The Concerto Symphonique for Piano and Orchestra was performed last season.

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## "IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

### *By* CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

*"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting), December 21, 1945 (Fritz Reiner conducting), November 21, 1947 (Charles Münch conducting), January 28, 1949, Ernest Ansermet conducting.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forth-

coming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin – or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

—

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*
II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*
III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*


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There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

*Tuesday Evening, December 8, 1953*

at 8.30 o'clock

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*Beethoven* Symphony No. 7
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*Brahms* Symphony No. 4
*Brahms* Piano Concerto No. 2
Soloist, Artur Rubinstein
*Bruch* Violin Concerto No. 1, in G minor
Soloist, Yehudi Menuhin
*Handel* "Water Music"
*Haydn* Symphony No. 103 ("Drum Roll")
Symphony No. 104 ("London")
*Honegger* Symphony No. 5
*Roussel* "Bacchus et Ariane"
*Schubert* Symphony No. 2
*Schumann* Symphony No. 1 ("Spring"); Overture, "Genoveva"
ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures, *Berlioz*, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys"; *Saint-Saëns*, "La Princesse Jaune"

*Among the recordings under the leadership of* SERGE KOUSSEVITZKY

*Bach* Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

*Beethoven* Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

*Brahms* Symphony No. 3, in F, Op. 90

*Haydn* Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

*Khatchaturian* Concerto for Piano and Orchestra, William Kapell, pianist

*Mendelssohn* Symphony No. 4, "Italian"

*Mozart* Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

*Prokofieff* Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

*Ravel* Bolero; Ma Mère L'Oye Suite

*Schubert* Symphony No. 8, in B Minor, "Unfinished"

*Tchaikovsky* Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

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# *Boston Symphony Orchestra*

(Seventy-third Season, 1953–1954)

## CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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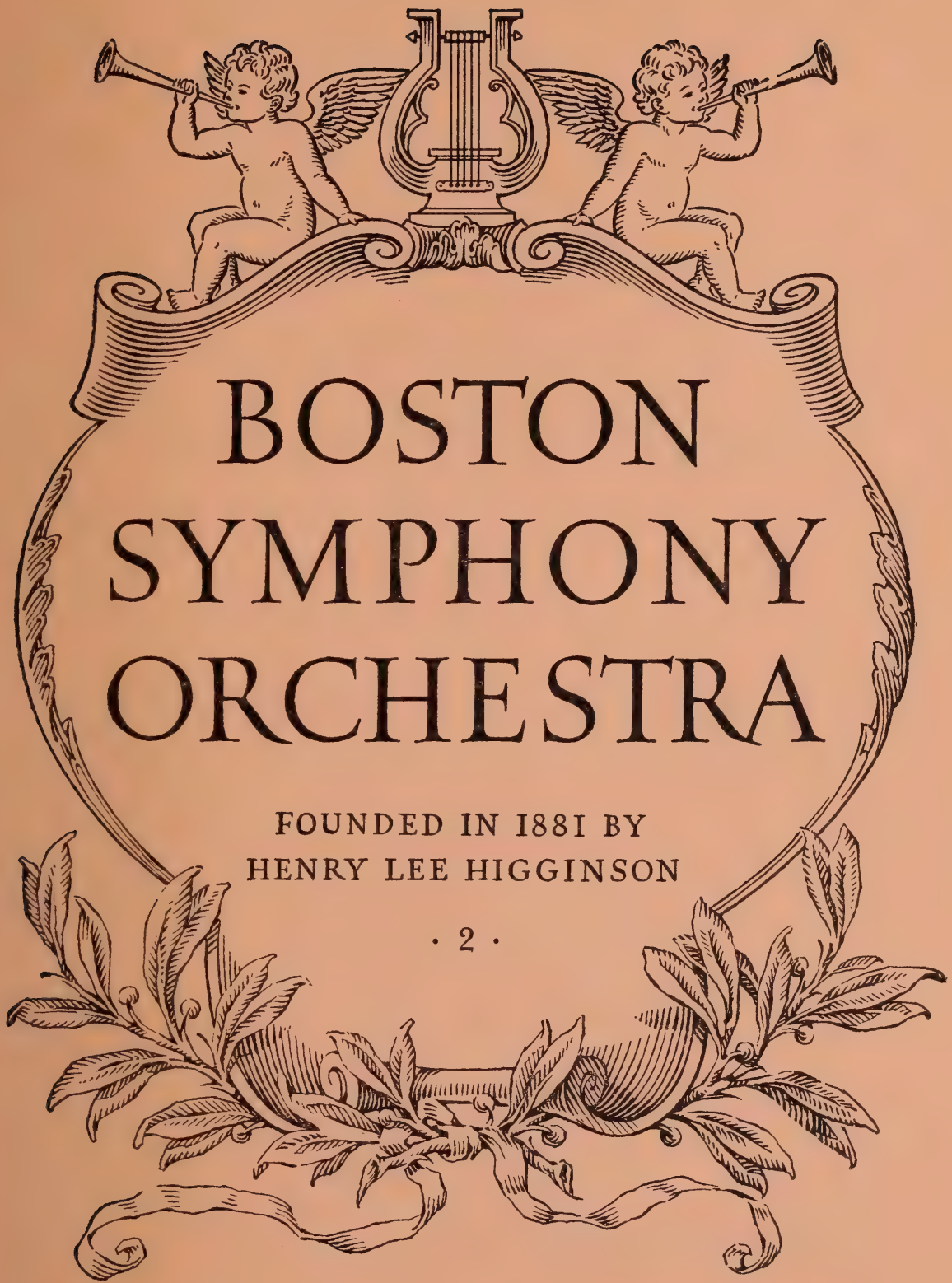
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WEBER.....Recitative and Polonaise
*Solo Clarinet:* HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL.....Bolero

---

DEBUSSY.....“Prelude to the Afternoon of a Faun”
*Solo Flute:* HENRI LEBON

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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Second Concert

TUESDAY EVENING, *December* 8

*with historical and descriptive notes by*

JOHN N. BURK


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## SYMPHONIANA

### A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20 in Boston).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

Sanders Theatre, Cambridge [*Harvard University*]

# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## SECOND CONCERT

TUESDAY EVENING, DECEMBER 8

## Program

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

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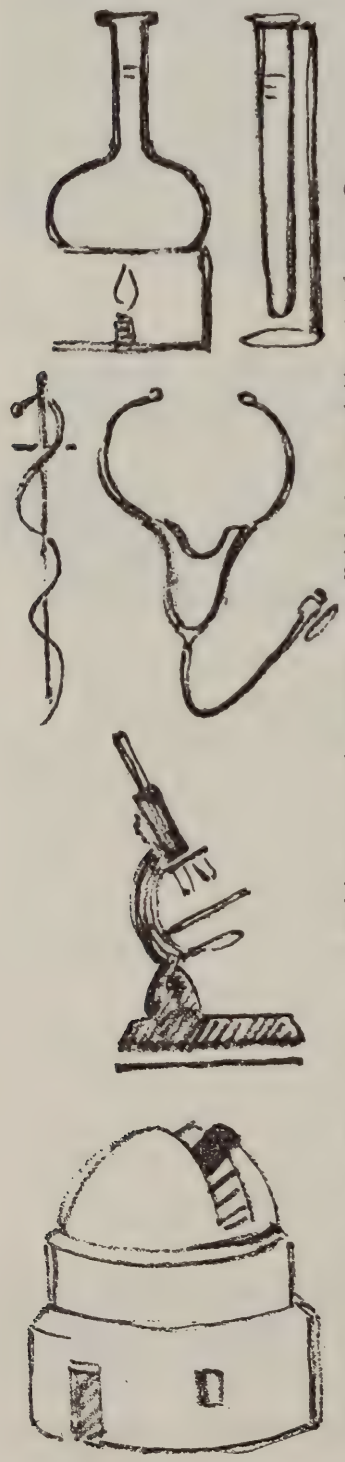
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"THE discovery of B hydroxybutyric aldehyde may seem to have no connection with the world of music, but it really has," Delver Forfax declared with gusto. "It was discovered simultaneously by a French and a Russian chemist. The Frenchman was Charles Adolphe Wurtz. His rival bore a name more familiar outside scientific circles — Alexander Borodin, who by turn was practicing physician, professor of medical chemistry, amateur performer on the flute and 'cello, and, intermittently, a distinguished composer. To my mind, he was a scientist on loan to music. He published twenty major articles on chemico-medical subjects.

"This case has set me on the trail of other interchanges between music and medicine and other sciences. Back in the sixteenth century we have the case of Paracelsus. A mad genius, if there ever was one, he was a notable organist and builder of organs, and a revolutionary thinker in the study and treatment of diseases. Quackery was interjected in his activities as a practicing physician and writer on medical subjects, yet nevertheless he made contributions to science in advance of his times. For one thing, he seems definitely to have been a pioneer in musical therapy.

"In the eighteenth century we have England's great astronomer, Sir William Herschel. He began his career as an organist and composer. Four of his compositions were performed earlier this year by the Observatory Philharmonic Orchestra, formed by Harvard astronomer-musicians.

"Most of the chamber music of Brahms was perfected as the result of try-outs at soirées held by his friend, Dr. Theodore Billroth. This great devotee of music was both an excellent pianist and a famous surgeon. Known in medical history as the 'Father of Visceral Surgery,' he also made his mark in musical literature as the author of 'Who Is Musical?'"

## DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772.


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Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to



regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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## CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

*By* Dmitri Kabalevsky

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

The first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica*

(July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

~

Dmitri Kabalevsky comes of a family of working intelligentsia.

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon,* or *Master of*

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.

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*Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

### *By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing fac-

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

tions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms.

He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more

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so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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CHARLES MUNCH, *Music Director*

*Tuesday Evening, January 26, 1954*

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(Seventy-third Season, 1953–1954)

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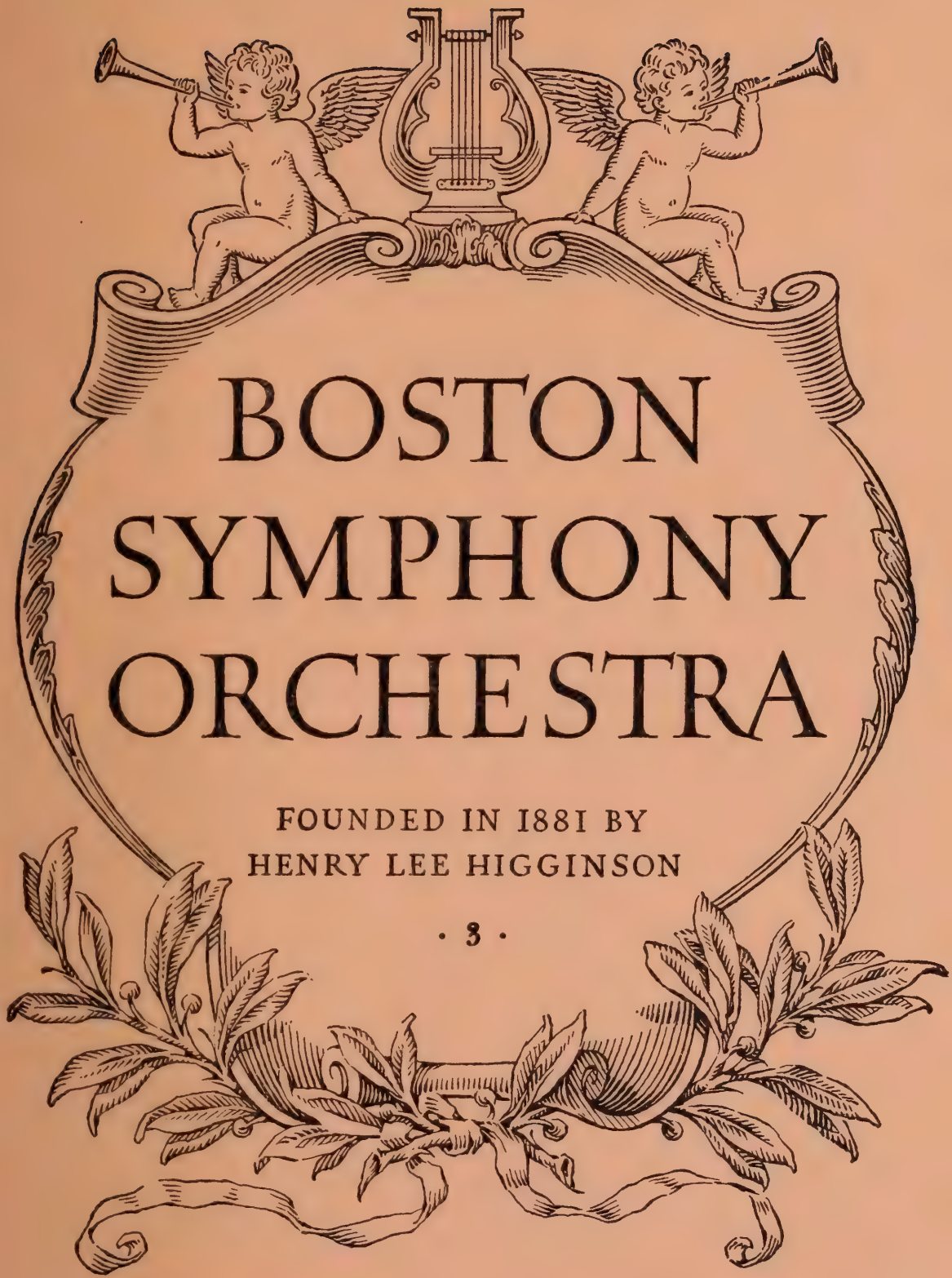
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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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## Concert Bulletin of the Third Concert

TUESDAY EVENING, *January* 26

*with historical and descriptive notes by*

JOHN N. BURK


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12th Session of the Berkshire Music Center: July 5 — August 15

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For full program and ticket information, address the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Sanders Theatre, Cambridge [*Harvard University*]

# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## THIRD CONCERT

TUESDAY EVENING, JANUARY 26

## Program

PIERRE MONTEUX, *Guest Conductor*

COWELL.....Hymn and Fuguing Tune, No. 3
(*First performance*)

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. ∫ Allegro; Trio
IV. ⌇ Allegro

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem

I. Sommeil de Psyché
II. Psyché enlevée par les Zéphirs
III. Les jardins d'Éros
IV. Psyché et Éros

STRAUSS.....“Tod und Verklärung,” Tone Poem, *Op.* 24

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## SYMPHONIANA

### BERLIOZ REDIVIVUS

**Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. Olin Downes noted in the *New York Times* the conspicuous absence of a Berlioz Festival in the present season (this before the Tanglewood announcement for next summer), and James Lyons wrote of Berlioz in the *Herald Tribune* (January 10): "By now most of the essayists have their sesquicentennial say, and the consensus is that he was an audaciously unique creator indeed. Also that it is high time we got around to the corpus of his music beyond the handful of masterpieces now in the repertory."**

**Mr. Lyons welcomes the inception of a "Berlioz Society," the outgrowth of a conversation on "a Friday afternoon in Boston, several months ago, on the steps of Symphony Hall." The occasion was evidently the performance of *Romeo and Juliet* last spring, and the conspirers were two enthusiasts who had journeyed far to hear the music — W. E. Gillespie of Phillips Exeter Academy, New Hampshire, and John Squadra, a plastics designer of New York City. The two enlisted the advice and help of Jacques Barzun, the biographer *par excellence* of Berlioz in English, and the result, with further organization, is a project to make Berlioz accessible by the publication of small scores, the publication of unpublished large scores, the enlargement of the list of recordings, further translation of the "literary legacy," and a provision of "headquarters for the collation and dissemination of information about Berlioz and his works." Charles Munch has been made Honorary President.**

*(Continued on page 15)*

## PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour last spring, and the Berkshire Festival last July.

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## HYMN AND FUGUING TUNE, NO. 3

*By* Henry Cowell

Born in Menlo Park, California, March 11, 1897

Mr. Cowell composed his Third Hymn and Fuguing Tune several years ago. It bears no date and has not until now had a public performance, although it was privately played at Yale and Columbia Universities.

The Hymn calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, cymbals and bass drum. The Fuguing Tune adds a piccolo, xylophone and chimes.

The Hymn and Fuguing Tune is a favorite form with Mr. Cowell. He divulges that he has composed nine so far.* The Hymn and Fuguing Tune No. 2 was performed by this Orchestra on March 29, 1946 and repeated December 31, 1948. This composer's Short Symphony (No. 4) was performed October 24, 1947 when Richard Burgin conducted. The Symphony, according to the composer's statement, resembles his Hymn and Fuguing Tunes in that it is "not an imitation of the old hymns but a development from them, the larger form imposing greater freedom with increased variety of rhythm and tempo, modal modulation, contrast of tonal color and more extended polyphony."

* These nine are for various combinations, all of which except Nos. 4 and 6 have been performed, some from manuscript. No. 1 is written for band, No. 2 for string orchestra, No. 4 for "three instruments or voices," No. 5 for chorus (or strings), No. 6 for piano, No. 7 for viola and piano, No. 8 for string quartet, No. 9 for 'cello and piano. Mr. Cowell's first violin sonata as well as his Fourth Symphony uses the same scheme.

In his Hymn and Fuguing Tune No. 2, Mr. Cowell acknowledged allegiance to the "fuguing tunes" of early New England. An agitation began about 1720 in favor of singing "by note" instead of "by rote," which gave birth to singing schools and singing teachers and substituted freedom and play between the voices instead of the traditional elementary four part harmony. An outstanding figure in this movement was William Billings (1746–1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794, which did a great deal to develop "fuguing pieces" and add a new interest to singing. Billings by no means invented the fuguing tune, which was inherited from the practice in England in the seventeenth century.

In the Fuguing Tune of the present work, Mr. Cowell abandons the New England atmosphere for that of the south. He writes:

"Like the Hymn that opens No. 2 of the series for strings, this Hymn is a sustained piece in the Dorian mode. The Fuguing Tune that follows, however, has borrowed from southern revival meetings rather than New England anthems; it adopts the dance rhythms that have been taken over by the big singing gatherings in the south. It is a modern development of the southern Fuguing Style (of Alabama, Georgia, Tennessee, etc.) in which popular minstrel show rhythms and tunes were turned to religious purposes in revival meetings. Syncopated tunes tumble over and through each other in a kind of merry polyphonic scramble; they are pentatonic, like so much of the traditional music of British origin in our southern mountains, and the general effect is I hope one of jolly good nature and enthusiasm.

"The tunes are of course my own, but both tunes and treatment were suggested by the music of the singing schools. I have tried to develop them in ways suitable to the modern orchestra without abandoning their essential character."

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

### *By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.



The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro,* with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo*. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge

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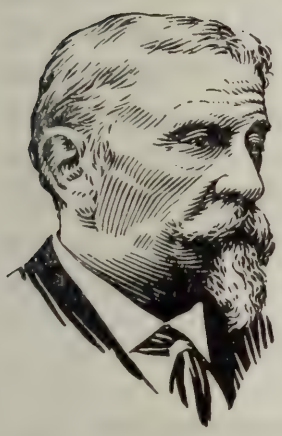
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# *Beginnings*



COL. HIGGINSON

"JANUARY is a month of curiosities in musical history," Delver Forfax averred. "It saw the births of Mozart and Schubert, but they were alone among the greatest of European composers to begin their lives in that part of the calendar.

"Now, to advance from the sublime to the popular, we have the first use, at off-stage nuptials, of the Wedding March from Mendelssohn's music for *A Midsummer Night's Dream*. This establishment of a cherished custom took place on January 25, 1858, at the marriage of Queen Victoria's eldest child, Victoria, the Princess Royal, to the Crown Prince of Prussia, later known as Frederick III.

"A Saint-Saëns work familiar at the Pops had its world first performance in January, 1875. This was *Danse Macabre*. About seven years later it became the first music to be given an encore at a symphony concert of the Boston Symphony Orchestra. Gericke conducted.

"America's first symphonic composer and first professor of a full-fledged college course in music, John Knowles Paine of Harvard, was born January 9, 1839.

"You may agree with me, after what I have to say now, that America's richest contribution to musical history — the Boston Symphony Orchestra — had its foundation laid on January 1, 1868.

"That was the date when young Col. Henry Lee Higginson joined the banking firm of Lee, Higginson, & Co. He had had his wish to study music in Berlin and Vienna, with the object of a musical career instead of his family's preference of one in banking. He had studied voice, composition, and piano. And from over-zealous practice at the keyboard, he had crippled an arm, then had decided that his talents were insufficient for an alternative career as singer or composer. But the love of music remained.

"He served as an officer in the Union Army in the Civil War, and was wounded. The havoc of war had even intensified his craving to create something of musical beauty. He became a banker largely to gain the means to create a great instrument, the joys of which he would share with thousands of others. This dream he began to realize thirteen years later, when he established the Boston Symphony Orchestra."

of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale,* chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo,* or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

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## SUITE FROM "PSYCHÉ," SYMPHONIC POEM

*By* CÉSAR FRANCK

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

---

*"Psyché,"* a symphonic poem for orchestra and chorus, was composed in the years 1887–88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of *"Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Éros,"* and *"Psyché et Éros."* The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

FRANCK found his subject in *The Metamorphoses, or the Golden Ass,* the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded — the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

The following summary, published as a preface to a pianoforte arrangement of *Psyché,* bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

> Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.
>
> More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."
>
> The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.
>
> She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and unfleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impas-

* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.

sioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony*. Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

*Psyché,* like the *Quintet,* shocked his more chaste adherents and filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it, but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan,* Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring, this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do – if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

The text of the chorus in "The Gardens of Cupid" (omitted in this performance) provides an outline of the particular middle road of

his choice, in which guileless purity is invested in undulant and fervent tones.

Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.

You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

Until recently there has been contradiction and doubt on who the author of this text might have been. Georges Servières in *Musique Française Moderne* (1897) mentioned Sicard and Fourcaud, and Derepas, in his biography of Franck names Grandmougin. Baldenberger and Coqard mention a cryptic "L.L." The mystery became heavier when d'Indy, discussing *Psyche* at length in his biography long to be looked upon as standard, was silent on this point. Vallas now reveals that the text and the suggestion of Psyche for a subject came from none other than Georges Franck, the composer's son who, involved in the controversy over the Franckian aesthetics, probably wished to remain anonymous. This might explain the initials "L.L." as the Lycée Lakanal, where Georges taught and where he seems to have had help in versification from a talented pupil. Vallas has found his evidence in private letters by d'Indy himself. One of 1901 to Hugues Imbert states cautiously, "I have never exactly known the origin of the poem of Franck's *Psyche*. To the best of my belief, however, it was written by Georges Franck, the master's son." To Henri Rambaud (October 20, 1918) he was explicit in naming Georges as the author.

"He did everything in his power (if I may dare say so) to turn his father aside from the path of religion, which up to then he had followed, at least in all his compositions with verbal texts. Georges raved ecstatically about the beauties of the classical mythology and recounted the story of Psyche, providing his father with a sketch-plan for an opera on the subject. Franck was delighted with the legend itself, but had no desire to treat it dramatically; he therefore begged his son to reshape his text in a form suitable for a choral symphony. That was eventually done. All the same, César Franck (as you have observed as well as I) was incapable of seeing the subject from anything but a Christian point of view, and so treating the libretto as a

mystical rather than an erotic poem. The result was indeed worthy of the composer of *Les Béatitudes,* and not at all what had been hoped by those who strove so hard towards the end of his life to deflect the Master from his religious inclinations. . . ."

This letter seems to clear up not only the true origin of *Psyché* but the true attitude toward it of its dedicatee.

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## "TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

*By* RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

*Tod und Verklärung* was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the

*Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

---

(*Continued from page 4*)

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

It is Boston's present good fortune that Berlioz' music has been much performed under the direction of Charles Munch, and will so continue. *L'Enfance du Christ,* like *Romeo and Juliet* last year, was introduced to Boston. *Romeo and Juliet* will be repeated on March 5 and 6, and carried to New York and Washington. The *Damnation of Faust* will be performed on February 19 and 20, and it is hoped, will be recorded as *Romeo and Juliet* was last spring.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust,* with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet* in the fourth of the six weeks of Festival concerts, according to the new Tanglewood plan (see page 2 ). The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist, will be performed in the second week, *Harold in Italy* with William Primrose in the third, the *Fantastic Symphony* in the fifth week.

sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat – seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

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Sanders Theatre . Cambridge

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

*Tuesday Evening, February 16, 1954*

at 8.30 o'clock

RICHARD BURGIN, *Conductor*

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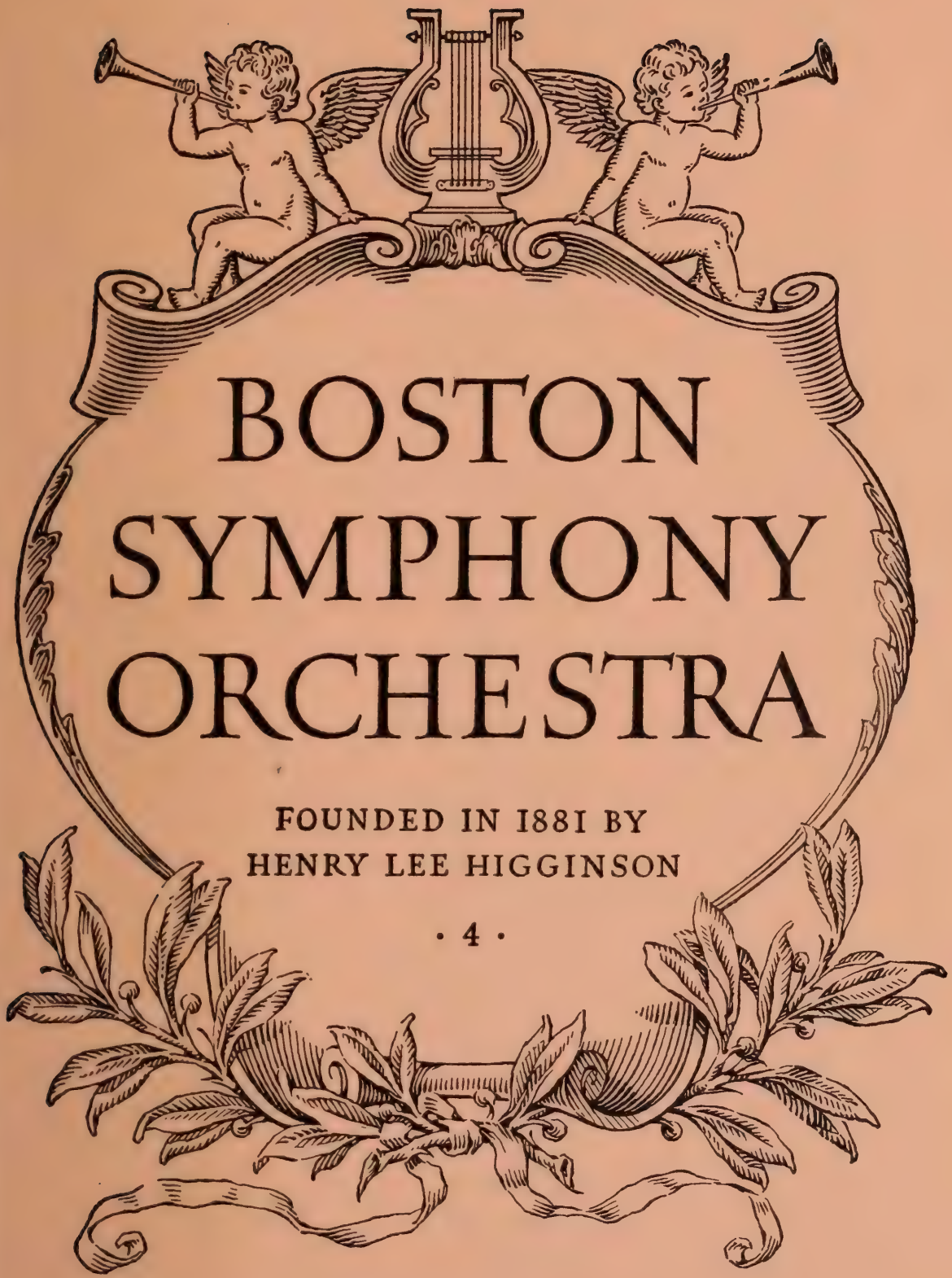
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1953-1954

Sanders Theatre, Cambridge [*Harvard University*]

# *Boston Symphony Orchestra*

(Seventy-third Season, 1953–1954)

## CHARLES MUNCH, *Music Director*

**RICHARD BURGIN, *Associate Conductor***

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Sanders Theatre, Cambridge [*Harvard University*]

SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *February* 16

*with historical and descriptive notes by*

JOHN N. BURK


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# A Report

## To Friends, New and Old

After eight weeks of the campaign to secure funds to maintain the Boston Symphony Orchestra, a total of 3200 persons and business firms, of whom 800 are making their first contributions, have been enrolled as Friends. Contributions have ranged from 25¢ to $5,000, totalling $140,000 of the $250,000 required.

At this point in the campaign the Orchestra may consider itself fortunate in having supporters so numerous, so loyal, and so generous.

But there remains $110,000 to be raised. If you have not yet sent your contribution, you are urged to do so now.

Checks should be payable to the Boston Symphony Orchestra and sent to Richard C. Paine, Esq., Treasurer, Symphony Hall, Boston 15. Such gifts are deductible under the Federal Income Tax Law.

Sanders Theatre, Cambridge [*Harvard University*]

# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## FOURTH CONCERT

TUESDAY EVENING, FEBRUARY 16

## Program

RICHARD BURGIN, *Conductor*

BACH.....Brandenburg Concerto No. 3, in G major, for Strings
I. Allegro moderato
II. Allegro

MAHLER.....Adagio from the Tenth Symphony

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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From various business firms which have contributed to the Boston Symphony Orchestra, the following paragraphs, taken from letters, are quoted:

"In response to your letter of December 18, we are very conscious of the advantages of maintaining the Boston Symphony Orchestra, both to the community and to the cultural life of all the inhabitants of New England, and therefore we are pleased to enclose our check, which we hope will be of assistance to your campaign."

—THE BETTINGER CORPORATION,
Waltham, Mass.

"We are pleased to enclose a check for the Symphony Fund called to our attention. Although ordinarily we confine ourselves to the Rockland area in the matter of Company contributions, in this particular instance we are departing from our usual policy, as we should like very much to make at least a small donation toward this very worthwhile drive."

— E. T. WRIGHT & CO., INC.,
Rockland, Mass.

## BEQUESTS

For financial stability this Orchestra is greatly indebted to those who have made bequests for its support.

Its well-wishers include members of the Orchestra itself. The following letter has been received:

"A continuing interest in the Orchestra and its financial welfare has been shown by a former member who retired some years ago. Mr. Karl Rissland, who was a first violinist for over twenty-five years, donated $1,000 to be held in trust by Massachusetts Hospital Life Company as trustee of the Massachusetts Life Fund. Mr. Rissland, who is now over 80, hopes to add to this fund during his lifetime. Upon his death the principal will be paid to the Orchestra."

## OPEN REHEARSAL

Berlioz' "The Damnation of Faust," to be conducted by Charles Munch in Symphony Hall next Friday Afternoon and Saturday Evening, the Choruses from Harvard and Radcliffe assisting, may be heard by non-subscribers. The final Rehearsal in Symphony Hall next Thursday Evening at 7:30 will be open to the public (Admission $2.00).

## CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO

*By* JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721.

The first performance by this Orchestra of the Third Concerto was on March 8, 1907. Its last performance here was March 31, 1950.

THE set of Brandenburg concertos can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.*

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the basses, usually doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or 'cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears in the second violins, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily

* Bach used the first movement as an instrumental introduction (*"Concerto"*) to his Cantata 174 (*"Ich liebe den höchsten von ganzen Gemüthe"*) for Alto, Tenor, Bass, and Orchestra. To the string parts, unchanged, he added 2 corni da caccia, 2 oboes and tenor oboe (*"Taille"*), the wind parts sometimes doubling, sometimes adding to the notation.

on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form. Two long-held chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."

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## ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

*By* GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860;
died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew.

The orchestra required by the Adagio consists of 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante, pianissimo, in what is to be the prevailing key — F sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as *'Symphonia Engiadina,'* " in 1913, is surely apocryphal.


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slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called Diabolus in Musica, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."



thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: *"Almschi! — für dich leben! — für dich sterben!"* and at the end of the fourth movement: *"Du allein weissest was es*

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.

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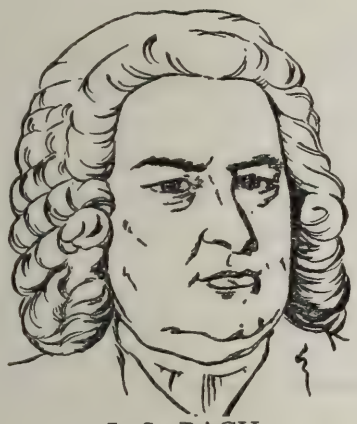
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# *Boston's Bach Priority*



J. S. BACH

"WHERE is credit to Boston," Delver Forfax, collector of musical oddities, demanded, "when scholars discuss the earliest printings of Sebastian Bach's music?

"You will readily find mention of London as first to print the *Well-Tempered Clavier* — Kollmann's edition of 1799, forty-nine years after Bach's death. Up to then it circulated in pen and ink copies of the original manuscript. That was the form in which Beethoven knew the work when he won fame for the playing of it as a thirteen-year-old piano virtuoso.

"The same work came off the press simultaneously in Zurich, Bonn, and Leipzig in 1801.

"In Boston, Massachusetts, a forty-page volume entitled *Rudiments of the Art of Playing on the Piano Forte* came off the engraving press of Gottlieb Graupner at 6 Franklin Street, in 1806. Might one expect something from *The Well-Tempered Clavier* to be included among the pieces culled from European sources, to give the student progressive exercises? After Graupner himself, we find the names of Handel (Lesson VIII), Corelli (Lesson XIII), and Scarlatti (Lesson XVI).

"Then, with the thirtieth, and final, lesson, we find the name of Sebastian Bach. Here are twenty-four measures, entitled *Polonoise (sic): Andante.* It is from the *Sixth French Suite.*

"This appears to be the first piece of music by Johann Sebastian Bach to have been printed in America. It was in circulation in Boston for thirteen years, when Graupner felt encouraged to bring out a second, 'improved and enlarged,' edition of his lesson book, but with Bach omitted.

"So Bostonians were familiar with an excerpt from Bach's *French Suite,* in neatly engraved form, as early as 1806. Where did Graupner find it? There is a tempting trail to explore."

*bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!"* She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plan, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo.* Many will read these pages as a book of magic; other will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio,* which ends with a harp glissando and the beat of a muffled drum]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

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## ENTR'ACTE

## SCIENTISTS GET CURIOUS

*By* VIRGIL THOMSON

*(New York Herald Tribune)*

THE scientific schools, long a fortress of pure reason and practicality, have lately been encouraging in their students a curiosity about the arts. The Massachusetts Institute of Technology and other technical training centers have introduced music to the elective part of curriculum with notable success. Even on the philosophic plane the scientific world, classically disciplined to a positivistic attitude, has begun to wonder if perhaps there is not something to be learned from the more spontaneous working methods of the musician, the painter, the poet.

Last week at a convention held in the city the Engineering Col-

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

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lege Research Council of the American Society for Engineering Education devoted a whole morning to "creativeness." The painter John Ferren, the novelist Ralph Bates and the present writer, as composer, were asked to explain "creativeness" and answer questions about it. The assignment was a tough one, partly because artists and scientists do not use the same vocabulary and also because the very word "creativeness" assumes a good deal.

For scientists it seems to imply that something has been invented out of nothing, or at least that some object or principle has been arrived at without its discoverer having followed completely the deductive procedures. For artists it implies nothing at all about method; it means originality rather, the bringing into existence of something different from everything else. This difference may be vast or very small, but it must be there *and essential.* If it is, something has been created. If not, we have merely a copy.

Copies are legitimate of course. The world lives on them. Their production and distribution are a province of engineering — as witness the printing press and the gramophone, the packaging and shipping of books, pictures and recordings. But music recognizes two kinds of copies — the multiple and the unique. Multiple copies, all pretty much alike, are an industrial product. Single copies made by hand are an art product. A painter's copy of another painter's picture has a personal expression in spite of all attempts to keep it out. And an executant musician's rendering of a composition is as individual an achievement as what a builder erects from an architect's plan or design. This duet of design and execution, thoroughly familiar to engineers, is characteristic of music. Painting is a one-man job and does not, in its high-art aspects, envisage reproduction. Poetry is a one-man job which envisages (or hopes for) multiple reproduction by print. Music, like architecture, envisages from the beginning collaboration. It is a design for execution.

Now, considering the design as "creative" and its execution merely an "interpretation" is customary among musicians, and there is some common sense in the usage. But it applies better to the execution of scores from the past than to contemporary musical design. Co-operation between the living composer and his executants is an essential part of musical creation, of bringing a work into real existence. Because music's real existence is auditory; it is sound, not notes on a page. Actually, music and architecture, music and engineering, are similar in their dependence on execution. Who am I to say that the executant's contribution to my work is not a "creative" act? It is certainly part of one.

What scientists want to know, of course, is how a composer arrives at his design. Well, sometimes an idea, an expressive, a communicable

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idea is arrived at by conscious reasoning. Sometimes it bursts up from the unconscious. And its organization into a piece of music comes in the same two ways. Often a practical workman will write it all down quite rapidly, as if he were taking dictation from the inner mind. At other times it comes more slowly. And if he hits a snag he has to reason his way around it. The simplest parallel I know for what a composer does is what anybody does when he writes a letter. He wants or needs to make a communication. He thinks about it a little. He writes it. Then he reads it back critically to find out whether he has said what he meant to say and, most important of all, whether he is willing to mean what he has actually said.

Music, all art for that matter, depends on meaning. The prestige of non-Euclidean geometry has all through this century caused artists to insist that their work at its best and most "advanced" is theoretical, an abstraction comparable to the higher equations. At the same time they have hoped that within twenty years its acceptance as communication would make them loved and famous. Actually music does not work like that. The most novel modern music has always had a public that understood and accepted it. The battle has been one of obtaining access for it to the existing mechanisms of distribution. All music is about something, just as all music that can stand up under concert usage has a sound technical structure. There is no abstract music. There is only expressive music. This expression may depict an inner or an outer reality. But it always depicts something. And unless both the reality depicted and its manner of depiction have an essential uniqueness, a personality strongly different from that of all other existing artifacts, there is no work of art. "Creation" in its true sense, which is its commonest sense, has not taken place.

Science deals with a unified universe governed by laws universally applicable. Art deals with a multiple universe in which no two apples or carburetors or love affairs are alike. Revealing the common properties of apples and carburetors and love affairs is the business of science. To individualize them is the province of art. As to what is "creative" and what not, I suppose that the defining of all that is the critic's job. But critics can be terribly presumptuous. Who is to say that Stravinsky is more creative than Einstein? As Gertrude Stein used to say, there is the "human mind" and there is "human nature." There is also the visible or knowable universe. The human mind, like the rest of the knowable universe, follows patterns. That is its strength. Human nature, which is essentially unknowable, is at its grandest when most elaborately varied. And art, poetry, music are similarly most powerful when from work to work, school to school, age to age and decade to decade they show the widest imaginable diversity from standard patterns of style, of subject-matter, of communicative effect.

## SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

*By* JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained

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C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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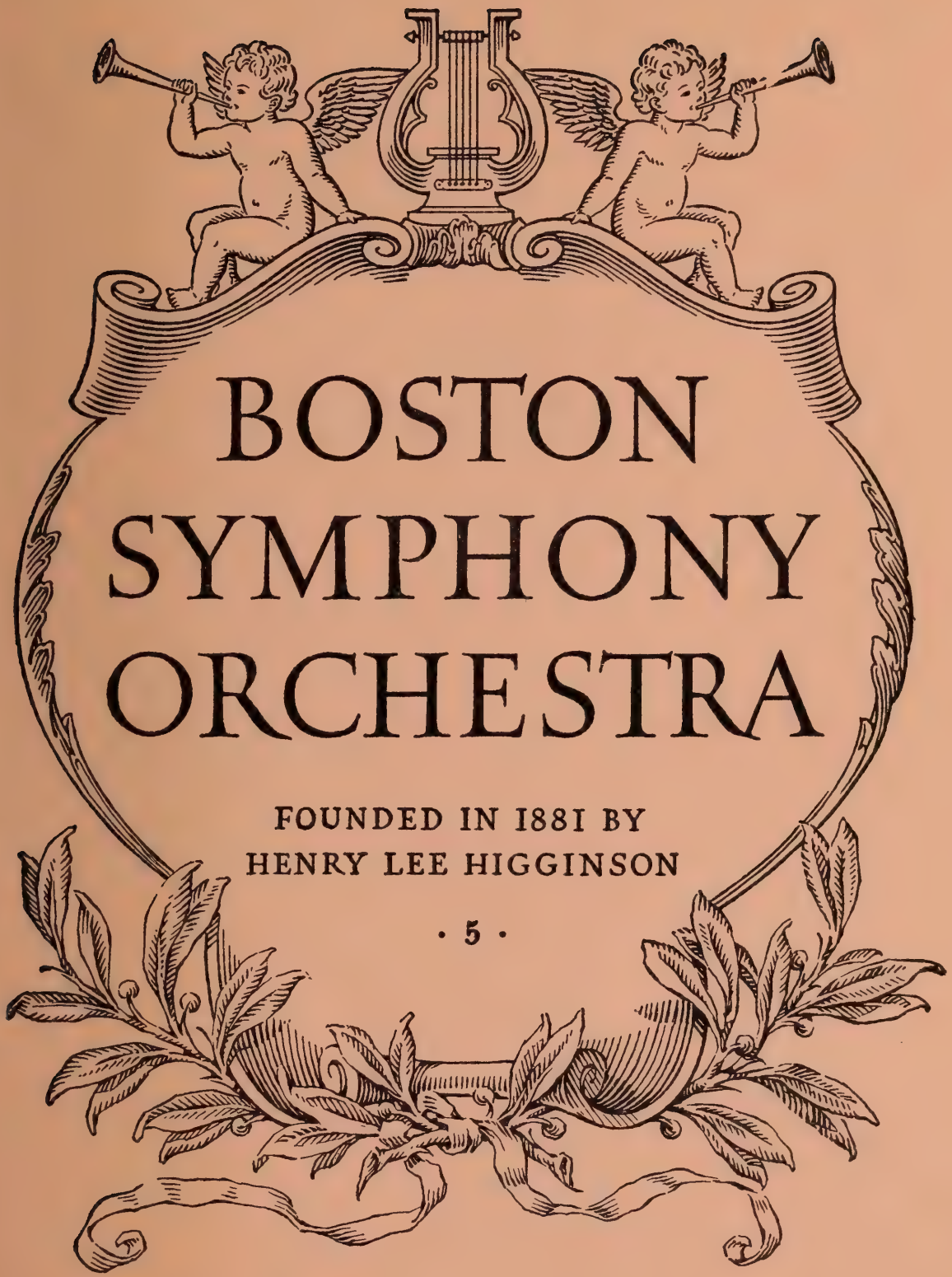


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## Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *March* 16

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## FIFTH CONCERT

TUESDAY EVENING, March 16

## Program

RICHARD BURGIN, *Conductor*

HAYDN.....Symphony in G-major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

IBERT.....Concerto for Flute and Orchestra

I. Allegro
II. Andante
III. Allegro scherzando

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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DORIOT ANTHONY

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## SYMPHONIANA

### *FULL BERKSHIRE FESTIVAL PROGRAMS*

**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.***

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Ibería;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

*(Continued on page 13)*

# SYMPHONY IN G MAJOR, No. 88

*By* JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.

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This symphony was composed probably for performance in Paris in the year 1787. It is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also, although not for this society.

The Adagio introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The Largo, in D major, develops from a graceful and songful theme which brings three times an impassioned fortissimo outburst by the full orchestra. This Largo gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses) . One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté.*

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# CONCERTO FOR FLUTE AND ORCHESTRA

*By* JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody dolcissimo for the soloist over muted strings. The orchestra still pianissimo takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an obbligato of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

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"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect


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his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée.* In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique.* Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques,* drawn from *Les Rencontres* (1928), *Chant de Folie,* for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture;* his operas, *Persée et Andromède, L'Uomo la Bestia e la Virtu, Le Jardinier de Samos,* and *Les petits Cardinals.* This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne,* and *Gold Standard.* There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement,* and a quartet for winds. There is music for piano solo and for voice.

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## DORIOT ANTHONY

Doriot Anthony was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

# ENTR'ACTE

## PERILS OF PRECIPITANCY

*By* Ernest Newman

(*Reprinted from the London* Sunday Times, *January 25, 1953*)

The musicians of today, whether composers or performers, cannot complain that authors and journalists do not do them proud: relatively few of them manage to escape immortality, or at any rate canonisation, while they are still in the land of the living. How much harder was the lot of such artists in antiquity! I have searched the pages of history in vain for contemporary press notices of the Lorelei's performances, though her recitals seem to have been almost as lethal in their effects on too sensitive listeners as are those of some of her descendants now among us. The versatile Orpheus, who could earn big money today in the dual capacity of builder's mate and menagerie attendant, is credited with some astonishing things in the way of shifting rocks and trees and taming wild beasts merely by singing at them; but the newspapers of his day are unanimously silent on these exploits of his.

Or take the case of Lasos of Hermione (c. 500 B.C.), who, if we are to believe our classical dictionaries, "by several innovations in music and rhythm, especially by a stronger and more complete instrumentation, gave [the dithyramb] greater variety and a more complete secular character." Evidently the Monteverdi or the Wagner of his epoch; but so far as I know there survives no contemporary biography of him. Or the case of Terpander, who is credited with having added a further three strings to the four of the earlier lyre — an achievement, pregnant with technical and expressive possibilities, which, if the facts were as stated, would surely have entitled him to as much contemporary discussion in Greek manuals of orchestration as has fallen to the lot of that modern Terpander, Adolphe Sax, the famous inventor of a notorious instrument much in vogue in quarters distantly associated with the art of music.

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It is in the prescient critical appraisement of composers still young, however, that our generous century has surpassed itself and all others. I cannot recall any contemporary treatise on the young Bach, the young Mozart, the young Haydn, or the young Beethoven; whereas a young successor of theirs of today has only to dash off in his spare moments a dozen symphonies, half a dozen operas, and a cartload of works in other genres for him to become the subject of books and articles in-

The

# Berkshire Festival, 1954

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## *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

**will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—**

*6 Wednesday Evenings at 8:30*.....THEATRE-CONCERT HALL
July 7, 14, 21, 28, Aug. 4, 11
Recitals by famous chamber groups — to be announced.

*6 Friday Evenings at 8:30*.....THEATRE-CONCERT HALL
July 9, 16, 23, 30, Aug. 6, 12 (Thurs.)
Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

*6 Saturday Evenings at 8:30*
*6 Sunday Afternoons at 2:30* .....MUSIC SHED
July 10 — August 15
Concerts by the Boston Symphony Orchestra.

The Shed programs will include the principal choral and instrumental works of Berlioz, opening with *The Damnation of Faust* and closing with the *Requiem*. Soloists will include the pianists Claudio Arrau, Nicole Henriot, and Vera Franceschi; violinists, Zino Francescatti, and Ruth Posselt; viola, William Primrose; singers, Eleanor Steber, Martial Singher, David Poleri, Donald Gramm, and others to be announced. Guest Conductors: Pierre Monteux (2 concerts), Jean Morel, Richard Burgin.

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12th Session of the Berkshire Music Center: July 5 — August 15

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**For full program and ticket information, address the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.**

numerable by writers apparently unaware of the perils of precipitancy in such matters.

I am doubtful whether any composer can be wisely and safely written about on any large scale, with a view to determining his ultimate place in the history of music, until he has been dead for some time, when his total output lies open to leisurely study and we can see it in some sort of perspective, personal and historical. For who can foresee how any young composer will develop during the second thirty years or so of his life? The history of musical criticism is packed with warnings on this point; the young Brahms, for instance, who was later to be thanked heaven for as the last bastion of the "classical" fortress, was in some contemporary German quarters regarded as a potentially dangerous adherent of the "New German" school, the school of Wagner and Liszt and the "music of the future."

I will not enlarge now on the outer influences, good or bad, in the music of his own day that may go to make a composer in his sixties something very different from what he was in his thirties, influences good and bad the effect of which no panegyrist, however valorously precipitant, can hope to foresee. It is more profitable, for my present purpose, to consider the composer as an organism than as a link in an historical chain. In the course of the years he may change profoundly, from causes rooted in the obscurest depths of his personal being. We all know Bulow's epitaph on Mendelssohn — he began as a genius and ended as a talent. But there have been converse cases of composers who have begun as seemingly very limited talents and ended as first-line geniuses, resembling their early selves so slightly that we have some difficulty in recognising them as the same person. Who could have guessed in 1840 that the composer of a certain *Rienzi* would have ended his days as the creator of *Parsifal,* or that the sombre Verdi of the earlier operas would crown his life-work with the delicate wit and humour of *Falstaff?*



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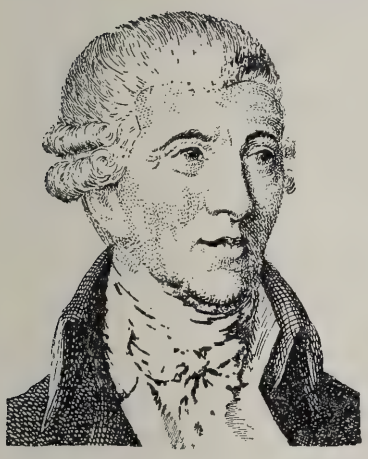
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# *Haydn and History*



JOSEF HAYDN

"THERE was once a college professor," Delver Forfax remarked, "who could remember his street address because it corresponded to the date of the Second Peloponnesian War. That principle of memory by association has many other applications. Take for example the career of Franz Josef Haydn.

"Destined to become known as the 'Father of the Modern Symphony and Quartet,' Haydn was born in 1732. That was also the birth-year of the 'Father of His Country,' George Washington.

"At the age of 18, Franz Josef set up shop in an attic to study and compose, on a loan from a tradesman who believed in him. That was in 1750, when Sebastian Bach died. Studying by himself, the lad profited especially by the first six piano sonatas of Sebastian Bach's great son, Carl Philip Emanuel.

"Haydn's First Symphony dates from 1759, when Handel died. The Forty-First came in 1770, when Beethoven was born. There is a span of just half a century between Haydn's First Symphony and the writing and performance of Beethoven's Sixth. Across the Atlantic, the conflagration of the American Revolution was breaking out as Haydn produced his 'Fire' Symphony, No. 59. The battles of Lexington and Concord, and Bunker Hill were fought the same year as Haydn produced his Sixtieth Symphony, entitled 'The Distracted.' When the Americans wrote their Declaration of Independence in 1776, Haydn wrote his Symphony No. 61.

"At the time when Washington had chased the British Army into a corner, and forced its surrender at Yorktown, Virginia, in 1781, Haydn produced his 'Hunt' Symphony, No. 73.

"Haydn was on his first visit to England in 1791–92, producing his first set of 'London' Symphonies. His dear friend, Mozart, died in 1791, aged 35. In 1792, the French condemned Louis XVI for treason.

"The year of Haydn's death, 1809, saw the bombardment of Vienna (actually as the composer lay dying there at the age of 77). That also was the birth-year of Felix Mendelssohn and Abraham Lincoln."

For the most important factor in the development of a real composer is not the pressure of the outer world on him but the mysterious hidden permutations and combinations of what we may call his internal chemistry. It is so, indeed, in all really vital matters of the intellect or of what we vaguely call the soul. More must have gone to the transformation of a Saul into a Paul than hearing a voice and seeing a light one afternoon on the dreary jog-along road to Damascus. These phenomena may have supplied the spark; but the materials for the explosion must surely have been subconsciously assembling for some time before then. So with the marvellous new flowering of Beethoven's art in his final brief phase. Is it not just possible, then, that corresponding chemical changes in his spiritual substance may make this or that young composer about whom we are now writing an entirely different being, for better or worse, from what he is today? And in that case what will be the verdict of posterity on what we critics have to say about him now?




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Choruses by Bach, Dufay, Milhaud, and Vaughan Williams

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(*Continued from page 4*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

### Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

SYMPHONY HALL

THURSDAY EVENING, APRIL 1, *at* 7:30

*Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

**OPEN REHEARSAL**

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# SYMPHONY IN E MINOR, NO. 4, *Op.* 98

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others

stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' – the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the

Sanders Theatre . Cambridge

*Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

*Tuesday Evening, April 20, 1954*

at 8.30 o'clock

composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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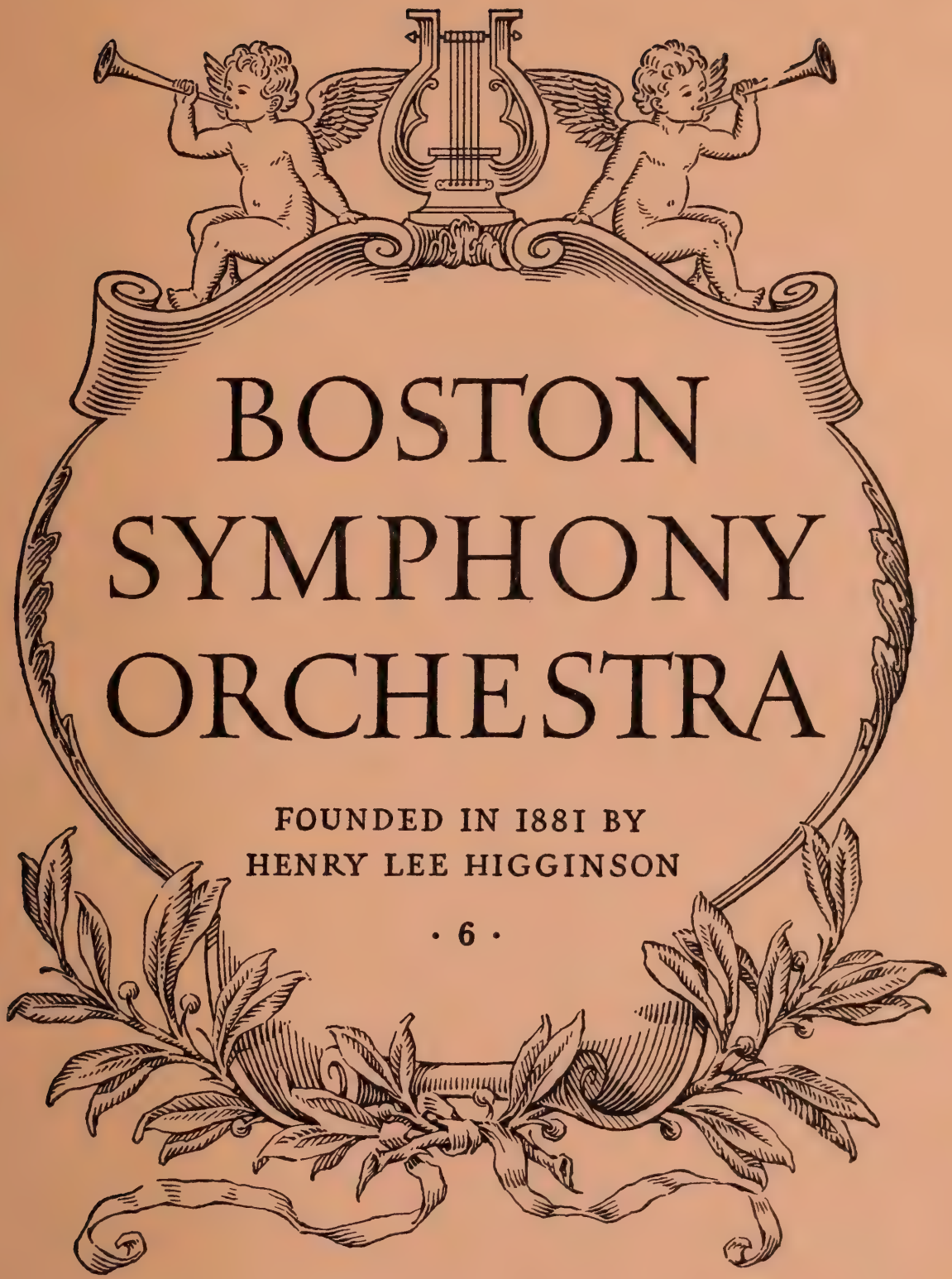
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1953-1954

Sanders Theatre, Cambridge [*Harvard University*]

# *Boston Symphony Orchestra*

(Seventy-third Season, 1953–1954)

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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Sixth Concert

TUESDAY EVENING, *April* 20

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## SIXTH CONCERT

TUESDAY EVENING, APRIL 20

## Program

MOZART.....Symphony in D major, "Paris" K. 297

I. Allegro assai
II. Andantino
III. Allegro

PISTON.....Fantasy for Solo English Horn and Harp, with Strings

*English Horn:* LOUIS SPEYER *Harp:* BERNARD ZIGHERA

BERLIOZ.....Excerpts from "The Damnation of Faust," *Op.* 24

I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

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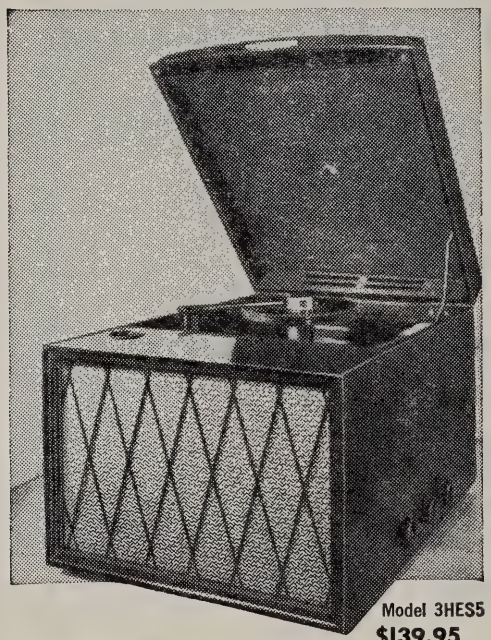
SCHUBERT.....Symphony in C major, No. 7

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

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**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.***

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Iberia;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

*(Continued on page 9)*

# SYMPHONY IN D MAJOR ("PARIS"), NO. 31 (K. 297)

*By* WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The first performance of the symphony at the concerts of the Boston Symphony Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895; Wilhelm Gericke, January 13, 1898, and Serge Koussevitzky, October 26, 1945.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister,* which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian performance perhaps ringing in his memory, "the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked

his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the *Opéra,* who spoke of an opera and allowed Mozart to provide numbers for a ballet (*"Les Petits Riens"*), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel,* the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French *"politesse"* ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a *"Symphonie Concertante"* with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the


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score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared.* Mozart was offended but more or less forgave Le Gros when he was asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: "M. Le Gros came into the room and said, 'It is really quite wonderful to have the pleasure of seeing you again.' 'Yes, I have a great deal to do.' 'I hope you will stay to lunch with us today?' 'I am very sorry, but I am already engaged.' 'M. Mozart, we really must spend a day together again soon.' 'That will give me much pleasure.' A long pause; at last, 'A propos, will you not write a grand symphony for me for Corpus Christi?' 'Why not?' 'Can I then rely on this?' 'Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante.*' Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony."

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance — Mozart's disparaging remarks to his father, presently quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He composed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that "when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next." The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the *"premier coup d'archet,"* the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, "I have been careful not to neglect *le premier coup d'archet* — and that is quite sufficient. What a fuss the oxen here make of his trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!" And he goes on to repeat a story of a

* The original score was lost, but another version ultimately appeared (K. Anhang 9), in which a clarinet is used instead of a flute.

Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the *Concert Spirituel.* " 'Yes, I have heard the first and the last.' 'Do you mean – the *last?*' 'Certainly, the first and the last – and the last gave me the more pleasure.' "

The following interesting remarks about the "Parisian" Symphony are taken from Einstein's book on Mozart:†

"The symphony is characteristic of the Mannheim-Paris style. In the first movement it even parodies that style to a slight degree. It begins with the *fortissimo-unisono,* precision in which was a great point of pride with the Paris orchestra. . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the connivance to please the French taste, ends. Mozart's ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously. The fact that the last of the three movements was the most successful does honor to the taste of the Parisians. The second theme of this movement is a *fugato,* supplying the natural material for development; it does not return in the recapitulation – one of the strokes of genius in this masterful movement, which hovers continually between brilliant tumult and graceful seriousness."

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† Oxford University Press, 1945.

## FANTASY FOR SOLO ENGLISH HORN AND HARP, WITH STRINGS

*By* WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This piece was composed in 1953, and is dedicated to Louis Speyer.

WALTER PISTON writes of his Fantasy that it "is in a simple ternary form, the entire piece developed from motives contained in the first phrase. In contrast to the quiet expressive character of the first part, the middle section is dance-like, and there is a cadenza for the solo instrument, accompanied by the harp, leading to the return of the principal mood. The work intends primarily to exhibit, and indeed may be said to have been inspired by, the poetic beauty of the English horn as played by Louis Speyer."

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(*Continued from page 4*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

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OPEN REHEARSAL

There will be an extra Open Rehearsal on Thursday Evening, April 29, at 7:30, in preparation of Beethoven's Ninth Symphony for the final concert of the season.

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# THREE EXCERPTS FROM THE "DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

## ("MINUET OF THE WILL-O'-THE-WISPS," "BALLET OF THE SYLPHS," AND "RAKOCZY MARCH")

*By* HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846.

Berlioz based his text upon Gerard de Nerval's translation of Goethe's "Faust."

THE *"Minuet des Follets"* and the *"Ballet des Sylphes,"* instrumental interludes in Berlioz's cantata, *"La Damnation de Faust,"* were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart,

that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The *"Ballet des Sylphes"* is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a per-



sonage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!"

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## SYMPHONY IN C MAJOR, NO. 7

*By* FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

This posthumous symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on January 27, 28, 1950.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 115 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

~

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a

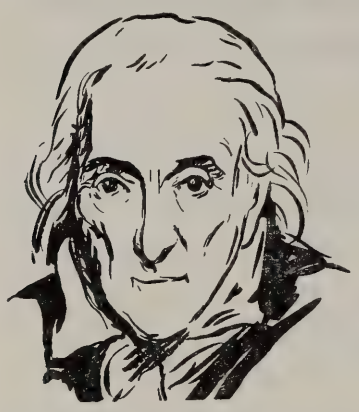
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REFUGEE

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"Besides selling such items as tea and 'pigtail' tobacco, this person also became known as keeper of a bookshop. His knowledge of contemporary and classical literature won him the influential friendship of the distinguished New York author of *A Compendious Lexicon of the Hebrew Language*. We all know this scholar in another connection. He was Clement Moore, who also wrote *'Twas the Night Before Christmas*.

"The Italian Literature collection of the New York Public Library was started with books from Mozart's colleague. Wallack's Theatre, which once stood at Church and Lombard Streets, was originally built with funds raised by him. Prominent Knickerbocker families, such as the Onderdoncks, were tutored by him in Italian language and literature.

"He was a transient resident of Philadelphia, and spent some years in Sunbury, Pennsylvania. There he was by turn a merchant, bookseller and tutor — and a constant victim of unlucky circumstances. He bitterly gave the town the nickname of 'Where They Bury the Sun.'

"To sum him up, Mozart's associate was a man of note. Or, rather, he was a man of notes — promissory notes. The number of pages of his memoirs is perhaps equalled by the number of such documents he signed with the best of motives (at least in his own view) and the worst of consequences. He was constantly trapped by sharpers and pursued by constables. In fact, he settled in America to escape constables in England. He had become embroiled in the financial affairs of the Italian Opera in London, to which he had fled from peccadillos with the Vienna Opera.

"This was the poet who wrote the libretti that inspired Mozart to write three of his best operas — *Don Giovanni, Le Nozze di Figaro,* and *Così Fan Tutte*. He was Lorenzo da Ponte.

"In his old age he promoted opera in New York (where he raised money for the Italian Opera House that became Wallack's Theatre); and also presented his company in Philadelphia.

"And, as befell Mozart, his grave has been lost. At the age of 86, in the year 1836, he died in New York, and was buried in an unmarked grave in a cemetery adjoining St. Patrick's Old Cathedral. This burying ground ceased to be used. All remains were transferred to Calvary Cemetery."

glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden*

* Kreissle repeats this as a "well-authenticated confession."


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in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de thêatre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inex-

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BACH.....Brandenburg Concerto No. 3, in G major, for Strings
IV February 16

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55
I November 10

Symphony No. 5, in C minor, *Op.* 67
III January 26

BERLIOZ.....Excerpts from "The Damnation of Faust"
VI April 20

BLOCH.....Concerto Grosso No. 2, for String Orchestra
I November 10

BRAHMS.....Symphony No. 2, in D major, *Op.* 73
II December 8

Symphony No. 4 in E minor, *Op.* 98
V March 16

COWELL.....Hymn and Fuguing Tune, No. 3
III January 26

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)
I November 10

FRANCK.....Suite from "Psyché," Symphonic Poem
III January 26

HAYDN.....Symphony in G-major, No. 88
V March 16

IBERT.....Concerto for Flute and Orchestra
*Soloist:* DORIOT ANTHONY
V March 16

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49
*Soloist:* SAMUEL MAYES
II December 8

MAHLER.....Adagio from the Tenth Symphony
IV February 16

MOZART.....Divertimento in D major, for Strings, K. 136
II December 8

"Paris" Symphony, K. 297
VI April 20

PISTON.....Fantasy for English Horn and Harp, with Strings
*Soloists:* LOUIS SPEYER; BERNARD ZIGHERA
VI April 20

RAVEL......"Le Tombeau de Couperin," Suite
II December 8

SCHUBERT.....Symphony No. 7 in C major
VI April 20

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
IV February 16

STRAUSS....."Tod und Verklärung," Tone Poem, *Op.* 24
III January 26

PIERRE MONTEUX conducted on January 26
RICHARD BURGIN conducted on February 16 and March 16

haustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

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An audience demonstration rarely equalled in Symphony Hall followed this season's concert. Prog: Tchaikovsky 5th: Stravinsky "Firebird" Suite: Prokofieff Classical Symphony

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**ROBERTA PETERS** ..... Sun. Aft., Jan. 16
The first Symphony Hall concert by the prima donna coloratura of the Metropolitan Opera; her vivacious personality, rare vocal attainments and showmanship promise an exciting afternoon. Her varied program will include several coloratura arias with flute.

**ZADEL SKOLOVSKY** ..... Sun. Aft., Jan. 23
His great success as soloist with the Boston Symphony this year augurs well for this brilliant pianist's first Boston concert.

***HEIFETZ** ..... Sun. Aft., Feb. 13

**I MUSICI** ..... Wed. Eve., Feb. 16
First American tour of twelve solo performers which many connoisseurs believe is the finest of Italian chamber orchestras.

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Many subscribers have been anxiously waiting for the return to Boston of this superb group of 60 singers and instrumentalists.

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Three superlative instrumentalists, performing without scores, who have received extravagant praise wherever they have appeared.

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Universally admired as one of the supreme interpretive pianists of the day.

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WEBER.....Recitative and Polonaise
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CHARLES MUNCH *will conduct:*

RAVEL.....Bolero

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DEBUSSY.....**"Prelude to the Afternoon of a Faun"**
*Solo Flute:* HENRI LEBON

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TUESDAY EVENING, *November* 24

*with historical and descriptive notes by*

JOHN N. BURK


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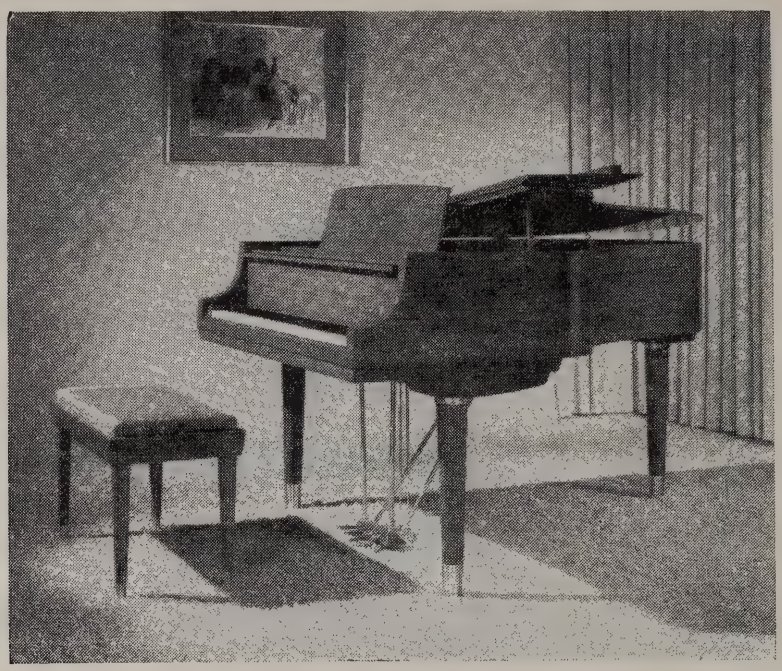
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CHARLES MUNCH, *Music Director*

## FIRST PROGRAM

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BLOCH.....Concerto Grosso No. 2, for String Orchestra

I. Maestoso; Allegro (Fuga); Maestoso
II. Andante
III. Allegro
IV. Tema con variazioni
(Tranquillo — Animato — Tranquillo — Allegro)

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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### VISITORS FROM PARIS

The Guard Republican Band of Paris (Musique de la Garde Républicaine de Paris) has arrived in America for its first tour of this country in fifty years. The famous band first came to the United States in 1872 and again in 1903 to perform at the St. Louis Exposition. In 1939 they were announced to come here again for a tour which would include the New York World's Fair. This trip was cancelled because of the war.

Founded in 1852 in the Second Empire, the Guard Republican Band is attached to the French Army and is heard on all state occasions, as well as in concerts of its own.

The Band of seventy-two musicians under the direction of François-Julien Brun, opened its tour last month in Montreal. It will tour the principal cities of this country and come to Boston for a single concert in Symphony Hall on Friday evening, December 11. The Band has generously given its services for the benefit of the Boston Symphony Orchestra's Pension Fund, and Charles Munch has agreed to conduct a part of the program.

When the Band left France for the present tour, President Auriol sent the following message: "In the domain of art the public of all nations is the supreme judge. I have confidence in its verdict for I know that once more the Musique de la Garde Républicaine will be worthy of France and Art, which it serves with such fervor, integrity and skill."

Their repertoire consists of classical and semi-classical music, and usually ends with a series of French marching songs from the epoch of the French Revolution. Composers who in the last century wrote music for this organization include Berlioz, Gounod, Delibes and Ambroise Thomas.

# CONCERTO GROSSO NO. 2 FOR STRING ORCHESTRA

*By* Ernest Bloch

Born in Geneva, July 24, 1880

Ernest Bloch composed his Second Concerto Grosso between April and July, 1952. It was first performed by the B.B.C. Orchestra in London, April 11, 1953, under the direction of Sir Malcolm Sargent.

It is scored for string orchestra in five parts with a string quartet concertante.

Ernest Bloch writes from his home at Agate Beach, Oregon, that the year 1952 has been "a very productive one for a man like myself, as I am a very slow worker and struggle with innumerable sketches before reaching a final form.

"I completed my third *String Quartet* about the middle of April, 1952, and started immediately this new *Concerto Grosso* for strings and string quartet concertante. This work will seem very 'classical' to the superficial observer, but it is much more subtle, technically, than it appears. As soon as it was completed, about August 1st, I started another Concerto Grosso, in a completely different style, much freer tonally and thematically, but, after two or three days, I saw that it required a full orchestra and it became the *Sinfonia Breve,* completed early in December." The *Sinfonia Breve* had its first per-


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formance at the same concert in London in which Sir Malcolm Sargent introduced the *Concerto Grosso* No. 2.

The first two movements of the concerto are connected. In the third, the solo quartet separates only briefly from the main body of the strings, but otherwise the classical alternation of the two groups is maintained, following the style of concertino and ripieno. The finale is a theme with four variations, the theme being a simple descending chromatic scale, resulting in a sort of free Passacaglia.

Ernest Bloch composed his first *Concerto Grosso* (for String Orchestra with Piano Obbligato) as long ago as 1924. It was performed by the Boston Symphony Orchestra on December 24, 1925. The music of Bloch was first heard at these concerts when, on March 23, 1917, Karl Muck asked the then little known composer from Switzerland to conduct his own *Three Jewish Poems.* He appeared as guest conductor in the spring of 1939, conducting his *Epic Rhapsody: America,* his *Helvetia,* his *Three Jewish Poems,* and *Two Symphonic Interludes* from his opera *Macbeth.* Other works which have been performed by this Orchestra are: the *Viola Suite, Four Episodes for Chamber Orchestra,* the *Violin Concerto, Schelomo,* and *Two Psalms for Soprano and Orchestra.*

The Concerto Symphonique for Piano and Orchestra was performed last season.

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*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

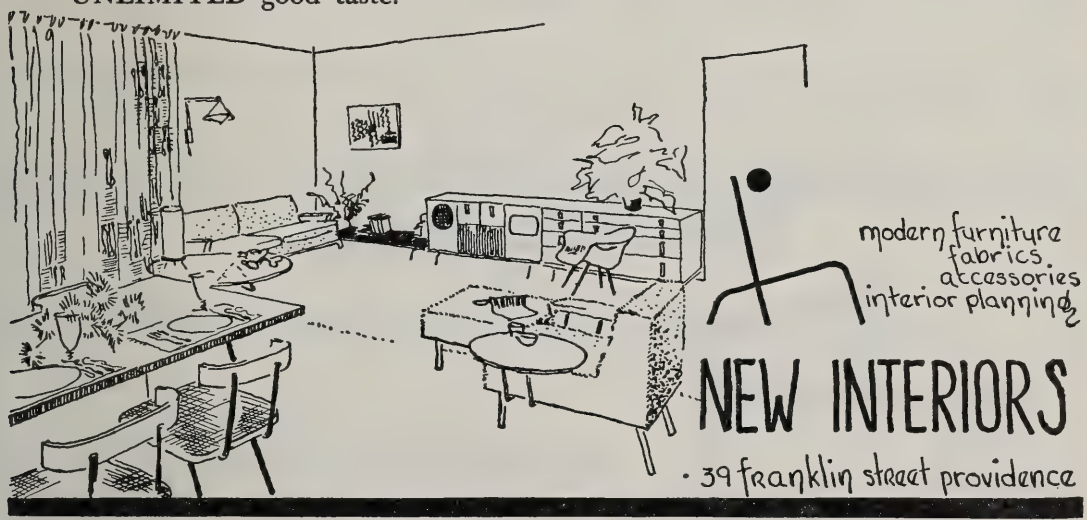
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The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism


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of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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## CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

*By* DMITRI KABALEVSKY

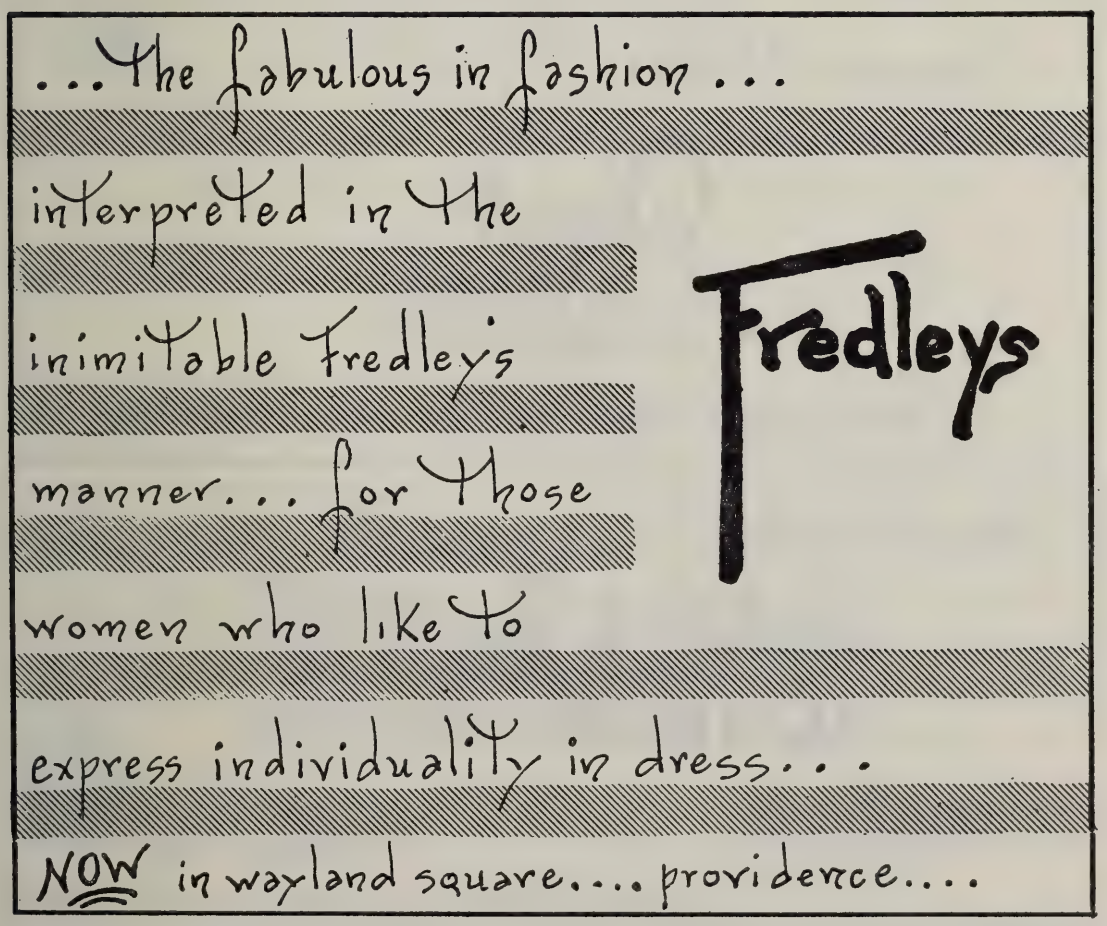
Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes,

says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr.

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Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

~

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."


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Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

Of his operas, the best known is *Colas Breugnon,* or *Master of Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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# *The Spanish Flavor*



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"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia,* composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain,* by Manuel de Falla. That was in 1916."

## SYMPHONY IN E MINOR, NO. 4, *Op.* 98

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he




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protested. 'let it alone. It is not so simple as all that. We must get hold of *Nazi.*' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening – a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo.* I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' – the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place


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at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same

unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30– | Boston | (Fri.-Sat. XXIV) |
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*Handel* "Water Music"
*Haydn* Symphony No. 103 ("Drum Roll")
Symphony No. 104 ("London")
*Honegger* Symphony No. 5
*Roussel* "Bacchus et Ariane"
*Schubert* Symphony No. 2
*Schumann* Symphony No. 1 ("Spring"); Overture, "Genoveva"
ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures, *Berlioz*, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys"; *Saint-Saëns*, "La Princesse Jaune"

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*Brahms* Symphony No. 3, in F, Op. 90

*Haydn* Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

*Khatchaturian* Concerto for Piano and Orchestra, William Kapell, pianist

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*Mozart* Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

*Prokofieff* Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

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## Concert Bulletin of the Second Concert

TUESDAY EVENING, *December* 29

*with historical and descriptive notes by*

JOHN N. BURK


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## SECOND PROGRAM

TUESDAY EVENING, DECEMBER 29, *at* 8:15 *o'clock*

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op.* 56A

SAINT-SAËNS.....Piano Concerto No. 3, in E-flat major, *Op.* 29

I. Moderato assai; Allegro maestoso; Allegro animato
II. } Andante
III. } Allegro non troppo

INTERMISSION

DEBUSSY.....“Ibéria” (“Images” for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. } Les parfums de la nuit (The fragrance of the night)
III. } Le matin d'un jour de fête (The morning of a festival day)

RAVEL.....“Daphnis et Chloé,” Second Suite

Lever du jour — Pantomime — Danse Générale

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## SYMPHONIANA

### A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th has marked the 150th Anniversary of the composer's birth. Charles Munch has performed *L'Enfance du Christ* for the Christmas season (December 18 and 19) and will perform *La Damnation de Faust* (February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

# DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of


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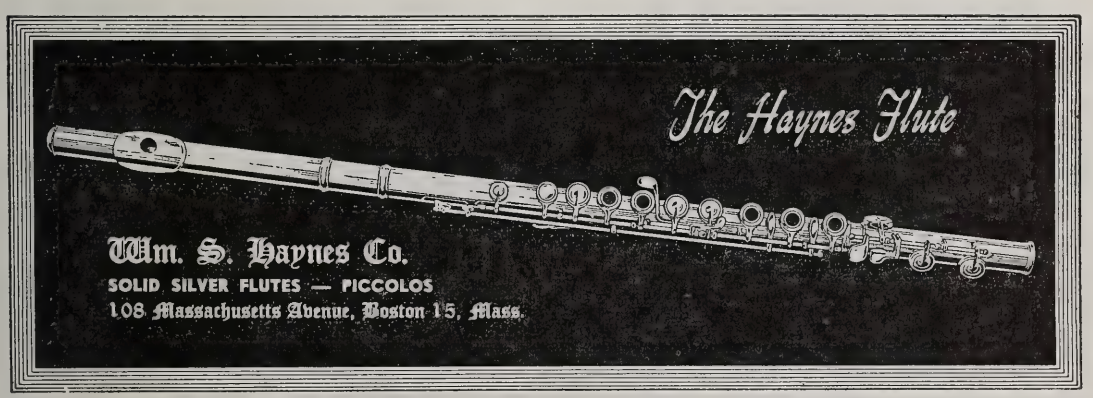
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the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin


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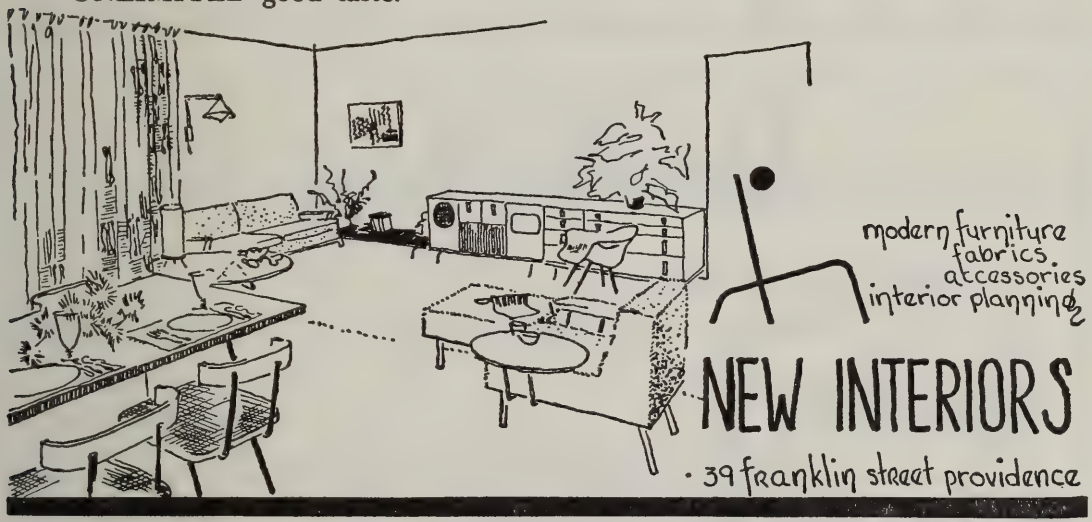
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part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

*By* JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

---

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

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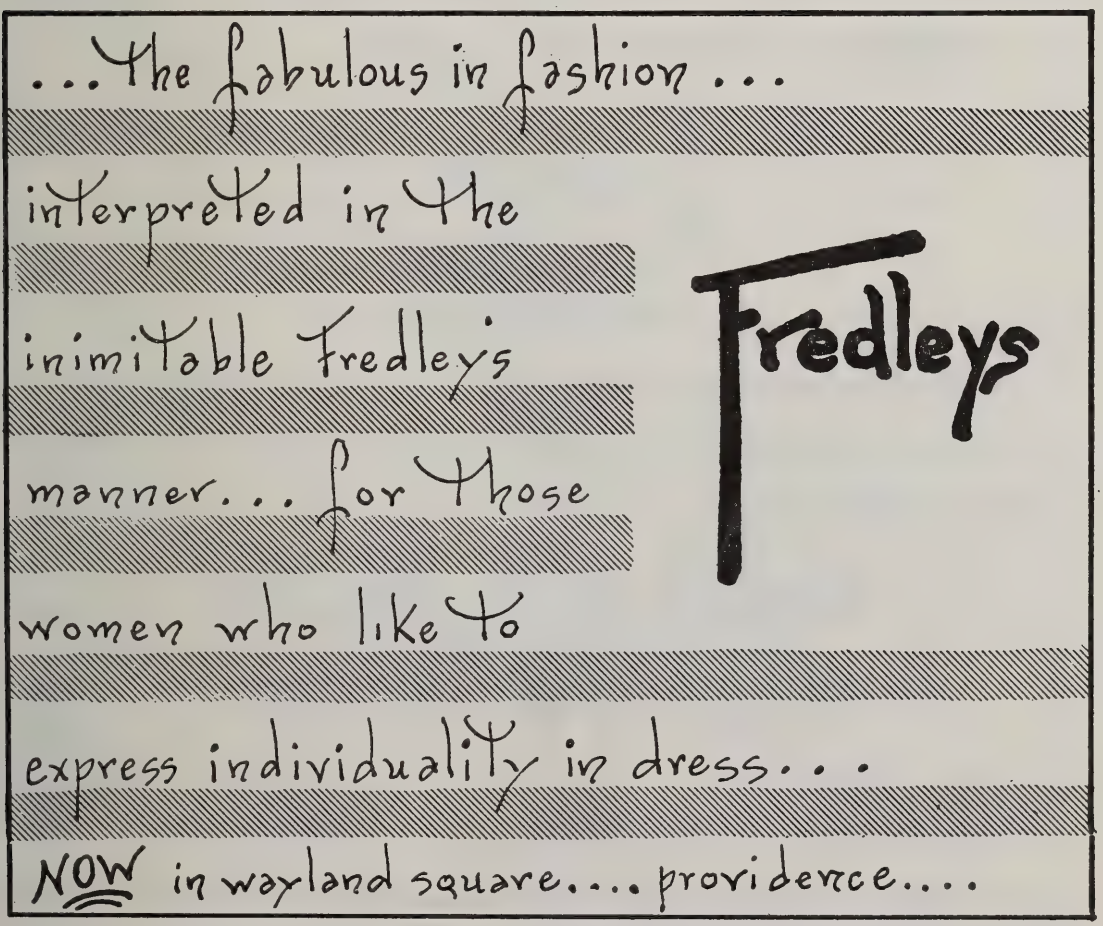
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and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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## PIANO CONCERTO NO. 3 IN E-FLAT MAJOR, *Op.* 29

*By* CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This Concerto had what was probably its first performance at the Salle Pleyel in Paris on March 17, 1870, when the composer was the soloist and Adolphe Blanc the conductor. There is a record of a performance at the Popular Concerts of Theodore Thomas in New York, November 12, 1885, but no record is at hand of a performance in Boston.

The accompaniment calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. The score is dedicated *"à Monsieur E. M. Delaborde."*

SAINT-SAËNS has been more than once quoted as comparing the opening of this Concerto to "the murmur of an Alpine mountain stream." The horn, woodwinds, and strings, in turn, take up a simple melody over soft arpeggios and scale figures by the piano. The second theme (*allegro maestoso*) is set forth by the piano over chords by the divided strings. Again the orchestra has the burden of the melody


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and the piano an ornamental function. After a cadenza the theme is restated. The slow movement begins with gentle introductory chords, and a melodious subject from the strings. The oboe takes it, and again the strings, while the piano, except for one brief statement, continues to provide a sinuous background. In the third movement, the piano, no longer reticent, commands attention throughout in a brilliant and swift rondo.

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## NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

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# *Haydn and History*



JOSEF HAYDN

"THERE was once a college professor," Delver Forfax remarked, "who could remember his street address because it corresponded to the date of the Second Peloponnesian War. That principle of memory by association has many other applications. Take for example the career of Franz Josef Haydn.

"Destined to become known as the 'Father of the Modern Symphony and Quartet,' Haydn was born in 1732. That was also the birth-year of the 'Father of His Country,' George Washington.

"At the age of 18, Franz Josef set up shop in an attic to study and compose, on a loan from a tradesman who believed in him. That was in 1750, when Sebastian Bach died. Studying by himself, the lad profited especially by the first six piano sonatas of Sebastian Bach's great son, Carl Philip Emanuel.

"Haydn's First Symphony dates from 1759, when Handel died. The Forty-First came in 1770, when Beethoven was born. There is a span of just half a century between Haydn's First Symphony and the writing and performance of Beethoven's Sixth. Across the Atlantic, the conflagration of the American Revolution was breaking out as Haydn produced his 'Fire' Symphony, No. 59. The battles of Lexington and Concord, and Bunker Hill were fought the same year as Haydn produced his Sixtieth Symphony, entitled 'The Distracted.' When the Americans wrote their Declaration of Independence in 1776, Haydn wrote his Symphony No. 61.

"At the time when Washington had chased the British Army into a corner, and forced its surrender at Yorktown, Virginia, in 1781, Haydn produced his 'Hunt' Symphony, No. 73.

"Haydn was on his first visit to England in 1791–92, producing his first set of 'London' Symphonies. His dear friend, Mozart, died in 1791, aged 35. In 1792, the French condemned Louis XVI for treason.

"The year of Haydn's death, 1809, saw the bombardment of Vienna (actually as the composer lay dying there at the age of 77). That also was the birth-year of Felix Mendelssohn and Abraham Lincoln."

# "IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

*By* CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

*"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

Ravel took up an indignant pen against Gaston Carraud, who had written: "It is a curious phenomenon that today M. Debussy's music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music." Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of *"Ibéria"* in *"Le Temps"* by

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.


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Pierre Lalo (both critics had been hot champions of Debussy in the *"Pelléas"* days). Ravel wrote in the *"Cahiers d'aujourd'hui,"* February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *'Rondes de printemps';* you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensitiveness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Mauclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

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## *DAPHNIS ET CHLOÉ* — Ballet in One Act — Orchestral Fragments

### Second Series: "Daybreak," "Pantomime," "General Dance"

*By* Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

---

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.


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Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-


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mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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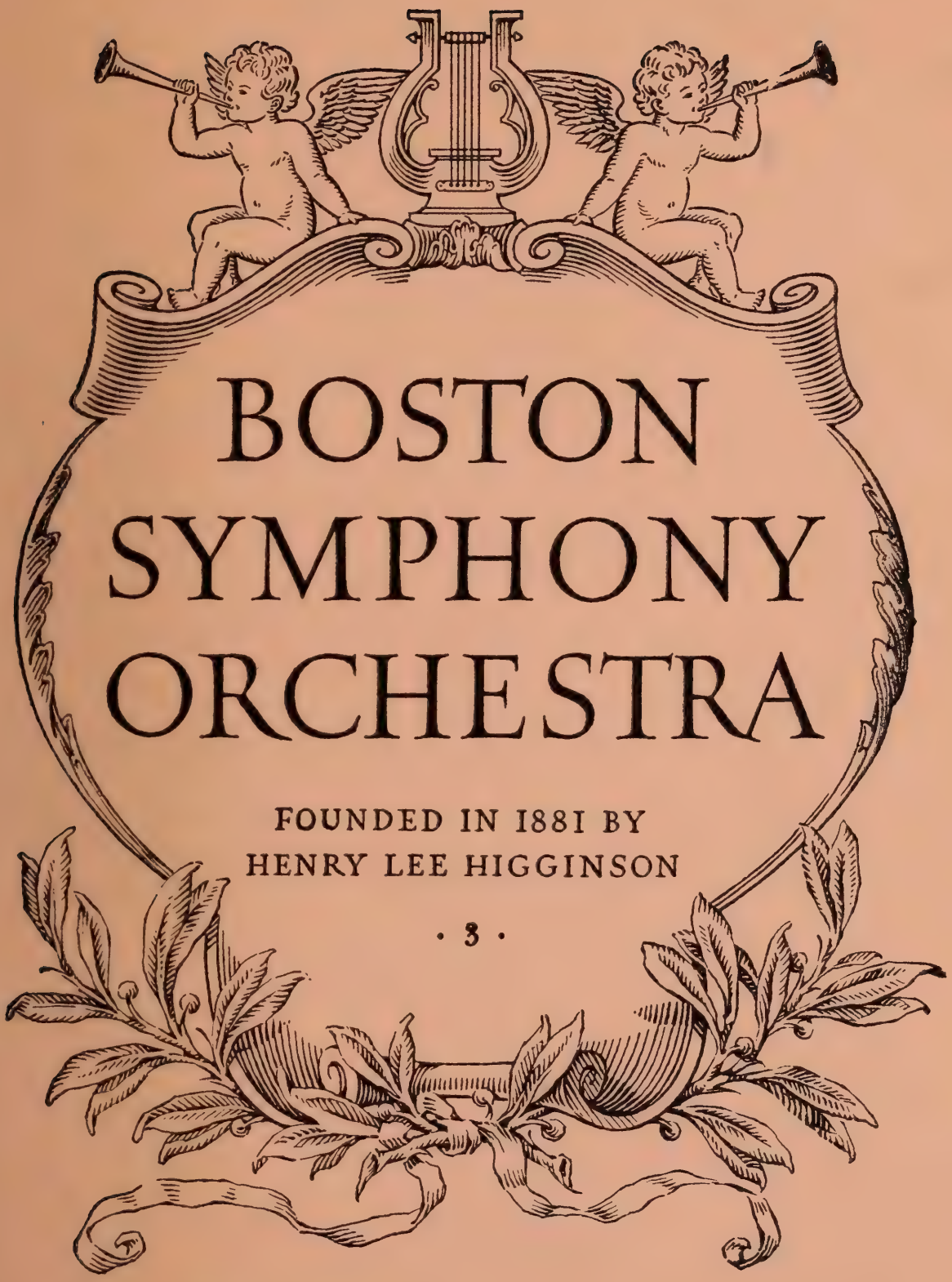
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TUESDAY EVENING, *January* 19

*with historical and descriptive notes by*

JOHN N. BURK


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LALO.....Symphonie Espagnole, for Violin and Orchestra

I. Allegro non troppo
II. Scherzando: Allegro molto
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"When Jacques Thibaud heard me play in Boston (1932) he urged me to come to Europe and offered to arrange my début in Paris and other major music capitals. I left for Europe within a few months and made my début with L'Orchestre Symphonique de Paris under the direction of Pierre Monteux, playing the Paganini Violin Concerto. This led to an appearance with Paul Paray at the Théâtre du Chatelet, and a recital at the Salle Gaveau. Thibaud proceeded to speak to an important impresario, and I made further début appearances in London, Amsterdam, The Hague, Vienna, Berlin, Milan, etc. Later he introduced me to Pablo Casals for whom I played for several hours, and his enthusiasm was so great that he immediately arranged for a tour in Spain for me the following season, where I played eighteen concerts, with orchestras and in recital. One of the experiences I most enjoyed with Thibaud was my participation in the Bach Double Violin Concerto and various other works written for two violins in concerts throughout Europe. I spent two summers with him and Mme. Thibaud at St. Jean-de-Luz where I concentrated on the French Repertoire.

# OVERTURE TO THE OPERA "OBERON"

*By* CARL MARIA VON WEBER

Born in Eutin, Oldenburg, in Germany, November 18, 1786; died in London, June 5, 1826

The Opera "Oberon," or "The Elf King's Oath," completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting, Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's "Oberon." Planché was helped by the earlier translation of W. Sotheby. "Oberon" was first heard in Germany in Leipzig, December 23 of the same year. The first performance in America has been stated as given at the Park Theatre, New York, October 9, 1828. Philip Hale, remarking that "Oberon" has undergone many revisions on account of its bulk of spoken text, doubts whether this performance was "exactly as Weber wrote it" and names the "first veritable performance" as one given at the Academy of Music in New York by the Parepa-Rosa English opera company, March 29, 1870. The first performance in Boston was in Music Hall by this same company, May 23, 1870. The opera was revived at the Metropolitan Opera House in New York, December 28, 1918, when Artur Bodanzky conducted; Rosa Ponselle sang Rezia; Giovanni Martinelli, Sir Huon.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

AT THE end of the manuscript score of the romantic opera "Oberon," the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief.


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The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.* The plot was as involved as most opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing – the omission of the music in the most important moments – all these things deprive our 'Oberon' of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but – *passons là-dessus.*"

Weber was correct in his assumption. "Oberon" as a drama with incidental music was not suitable for the opera houses of the continent, and accordingly was to undergo revisions with the insertion of recitatives and even numbers from his other operas. The plot was full of the extravagant conceits of magic and love under tribulation which were the fashion of the time. Oberon quarrels with Titania

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing "Oberon." He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."


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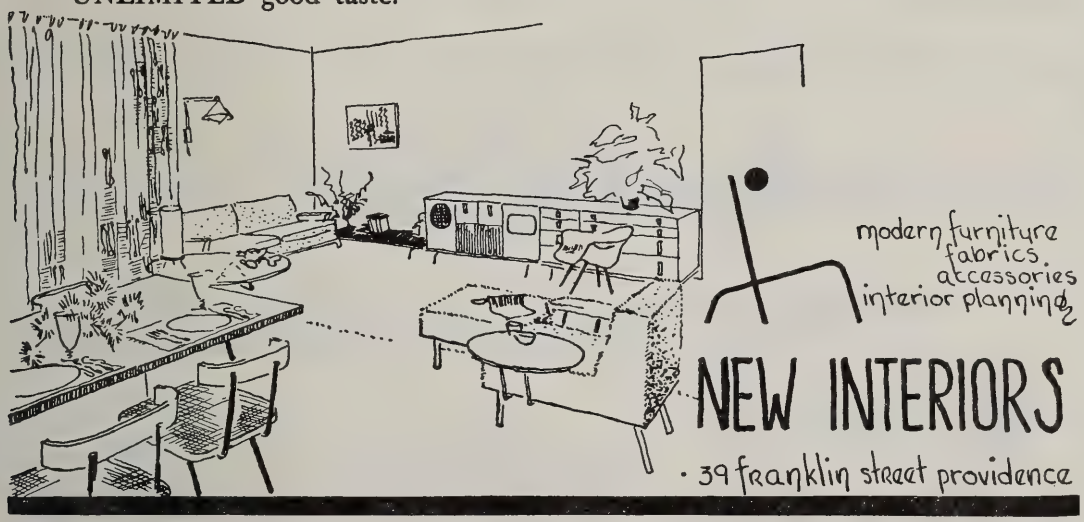
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(hers was a silent part), swears that peace will not be made between them until a pair of mortal lovers prove faithful under the severest trials. The hero, Sir Huon, travels to the East under the supernatural guidance of Puck as Oberon's agent, abducts the Princess Rezia. Both are captured by pirates and condemned to death. But the intervention of the magic horn of Oberon (it is also heard in the Overture) saves their lives. One suspects that the popularity of "Oberon" in London (it ran through thirty-one performances in its first season) had something to do with its resemblance to a pantomime even more than an opera. Mr. Planché confirms this impression when in his "Recollections and Reflections" he describes the unmusical nature of the London public: "A dramatic situation in music was 'caviar to the General' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing and other significant signs of impatience from the pit."

On top of this series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many

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obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family — money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of "Oberon" was indeed a race with death. As his son and biographer, Max Maria von Weber wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies, observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

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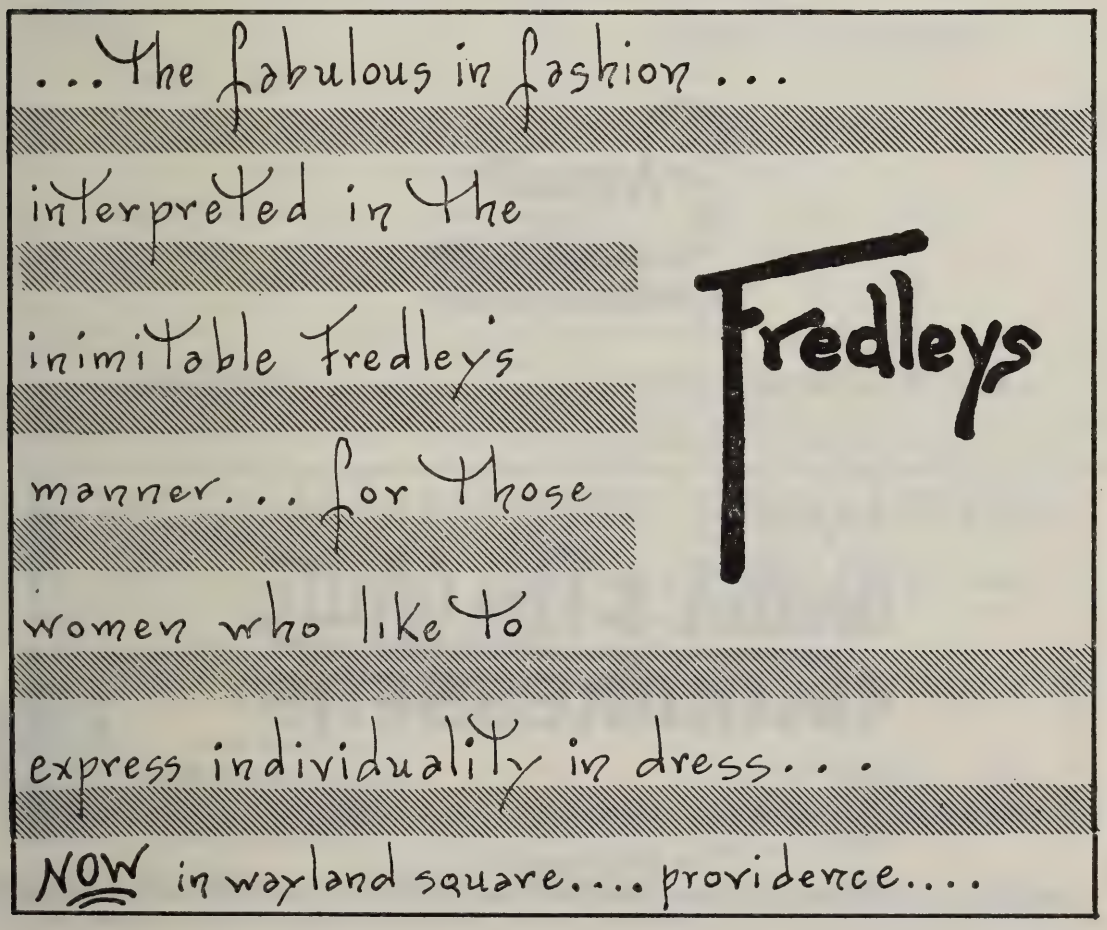
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Pitts Sanborn, as annotator for the Philharmonic-Symphony Society of New York, has related interesting circumstances about the preparation of "Oberon":

When Weber composed "Oberon" he was a dying man and he knew it. Yet the music in its sum total is cheerful, brilliant, abounding in vitality, keen for the high emprise. Chivalrously the doomed musician steps forth to face his chivalric theme, wearing bravely his gallant plume without a difference. We may well doubt whether an artist's physical state is necessarily mirrored in his work.

The writing of "Oberon" is a chronicle of courage and pathos. In 1824 the management of Covent Garden was in the hands of Charles Kemble of the famous theatrical family — an eminent actor himself and a brother of John Philip Kemble and Sarah Siddons, as well as the father of Fanny Kemble and thus the great-grandfather of the American novelist Owen Wister. Inspired by the immense vogue of *"Der Freischütz,"* he desired an opera by Weber expressly composed to please the British public. So in July, 1824, he went to Ems, where Weber, already consumptive, was taking the waters, to discuss the matter in person with the composer.

Kemble had two subjects for an opera in mind. One was Goethe's "Faust," the other Wieland's poem "Oberon" (derived from the *chanson de geste "Huon de Bordeaux"*). Weber had doubts concerning an operatic "Faust" but "Oberon" seized his fancy. Planché was selected to supply the book and Weber himself was to go to London

to superintend the rehearsals and conduct the earlier performances. Then came the question of money.

Weber refused Kemble's first offer of £500, but when the manager doubled it, he accepted. True, his doctor told him frankly that if he were to go to London, between the climate and the work involved, the end would be a matter of months or perhaps weeks, whereas if he would spend one year in Italy he might live for four or five. Weber thought of his wife and children and their needs after his death. "As God wills!" he exclaimed and chose London.

In spite of his poor health, Weber's artistic conscience would not allow him to set an English text without first mastering the language. Consequently he set out to learn English thoroughly, taking one hundred and fifty-three lessons from an Englishman named Carey, and the astonishing progress he made can be gathered from his English letters to Planché. The librettist sent Weber, who was in Dresden, the first and second acts early in January, 1825, and the composer began his musical sketches on the twenty-third. The score was not finished, however, when Weber started for England on February 7, 1826, accompanied by his devoted friend Kasper Fürstenau, the flautist.

In London he was the guest of Sir George Smart, conductor of the London Philharmonic Society. Though gravely ill when he arrived on March 5, and harried by the dampness and fog of London, he braced himself to go through with his task. Rehearsals began on March 9, and he had to be present at all fifteen. The overture, which, like not a

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few other overtures, was, paradoxical as it may seem, written last, Weber completed on April 9.

Three days later the première was a triumph. Benedict in his life of Weber, after recording that the overture was so wildly applauded that the composer-conductor had no choice but to repeat it, goes on to tell us that every other piece also received its full meed of approbation, "and without a single dissentient voice, to the last note of the opera. When the curtain fell, the entire audience, who had shown the composer their attention and regard by remaining in their places till all was over, rose simultaneously with frantic and unceasing calls for Weber, who at last appeared, trembling with emotion, exhausted, but happy."

After the performance Weber could write to his wife: "By God's grace I have had tonight such a perfect success as never before." And though dying, he conducted eleven more performances of "Oberon" and several concerts, including one of the Philharmonic Society and a benefit concert at the Argyll Rooms. His entire earnings in London amounted to the equivalent of $5,355.

On the evening of June 4, Weber had to be helped upstairs to bed. To Fürstenau he remarked: "God reward you for all your kind love to me. Now let me sleep." The next morning the maid informed Smart that she had knocked at Weber's door but there was no answer. Smart,




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who sent at once for Fürstenau and a doctor, relates in his diary: "On bursting open the bedroom door, we found Weber dead, lying tranquilly on his right side, his cheek in his hand."

Smart's house, at 91 Great Portland Street, was provided in 1894 with a memorial tablet, the gift of the Incorporated Society of Musicians, telling that there Weber had died. The house stood till 1907, when its old walls yielded to the march of progress.

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## *"SYMPHONIE ESPAGNOLE"* FOR VIOLIN AND ORCHESTRA, *Op.* 21

*By* EDOUARD LALO

Born at Lille, January 27, 1823; died at Paris, April 22, 1892

The "Spanish Symphony" was composed in 1875, and first performed at a Colonne Concert in Paris, February 7, 1875. The soloist was Pablo Sarasate, and to the Spanish virtuoso the score is dedicated.

Performances at the concerts of the Boston Symphony Orchestra are as follows: November 12, 1887 and February 8, 1890 (Charles M. Loeffler); March 13, 1897, March 10, 1900, and March 12, 1904 (Timothée Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman); April 17, 1915 (Sylvain Noack); February 20, 1920 (Fredric Fradkin); February 15, 1924 (Jacques Thibaud); January 19, 1945 (Ruth Posselt).

The accompaniment is orchestrated for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, triangle, harp, and strings.

EDOUARD LALO was one of those French composers who cultivated the popular media of opera and ballet without disdaining frank tunefulness, and yet with scrupulous maintenance of musical good taste. When a choreographer advised him to emulate Adolphe Adam,

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# *Beginnings*



Col. Higginson

"JANUARY is a month of curiosities in musical history," Delver Forfax averred. "It saw the births of Mozart and Schubert, but they were alone among the greatest of European composers to begin their lives in that part of the calendar.

"Now, to advance from the sublime to the popular, we have the first use, at off-stage nuptials, of the Wedding March from Mendelssohn's music for *A Midsummer Night's Dream.* This establishment of a cherished custom took place on January 25, 1858, at the marriage of Queen Victoria's eldest child, Victoria, the Princess Royal, to the Crown Prince of Prussia, later known as Frederick III.

"A Saint-Saëns work familiar at the Pops had its world first performance in January, 1875. This was *Danse Macabre.* About seven years later it became the first music to be given an encore at a symphony concert of the Boston Symphony Orchestra. Gericke conducted.

"America's first symphonic composer and first professor of a full-fledged college course in music, John Knowles Paine of Harvard, was born January 9, 1839.

"You may agree with me, after what I have to say now, that America's richest contribution to musical history — the Boston Symphony Orchestra — had its foundation laid on January 1, 1868.

"That was the date when young Col. Henry Lee Higginson joined the banking firm of Lee, Higginson, & Co. He had had his wish to study music in Berlin and Vienna, with the object of a musical career instead of his family's preference of one in banking. He had studied voice, composition, and piano. And from over-zealous practice at the keyboard, he had crippled an arm, then had decided that his talents were insufficient for an alternative career as singer or composer. But the love of music remained.

"He served as an officer in the Union Army in the Civil War, and was wounded. The havoc of war had even intensified his craving to create something of musical beauty. He became a banker largely to gain the means to create a great instrument, the joys of which he would share with thousands of others. This dream he began to realize thirteen years later, when he established the Boston Symphony Orchestra."

he made a pointed retort that he did not produce confections of the *Giselle* variety. The result was that general acclaim and wealth never came to Lalo as it did to composers of the more obliging sort. He was a "musician's" composer, singled out by the musically discriminating, while little noticed by the multitude. Von Bülow praised the *Symphonie Espagnole* in an open letter to the *Signale* (1877) to the detriment of Bruch's Violin Concerto in G minor. He described it as "splendid," and "showing genius in every way." And later, writing to Hermann Wolff, he required that if it were to be put upon one of his programs, it should be *"ohne* Amputation." Again, in a letter to *Figaro,* in 1892, he signed himself pointedly: *"Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."* At this time Lalo was on the threshold of seventy, a familiar figure in musical circles — "slight of stature," so wrote a contemporary, "he limped a little as the result of paralysis, which attacked him during the rehearsals of *Namouna.* He was otherwise of distinguished appearance — fastidiousness in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and mustache, which gave him the appearance of an Austrian diplomat." Philip Hale adds to this portrait: "His judgment of contemporary musicians was spiced with wit, which was at times malicious. His temperament was French; he was honest; he insisted on clearness in art."

Preliminary flourishes from the orchestra and soloist anticipate rhythmically the main theme, which is stated with emphasis by the orchestra. The soloist, after two upward runs, repeats and elaborates it, and shortly introduces the second subject (in B-flat major). The themes are recapitulated in reverse order. The Scherzando is in fast triple time. The tutti set forth the subject, the soloist takes it up, and later weaves through it an embroidery of sixteenth notes. There is a middle section with capricious changes of tempo, the expected return of the first part, and a pianissimo ending. The Andante discloses, after introductory measures, an extensive melody for the soloist, a melody which becomes free and rhapsodic in development. The function of the orchestra is background and punctuation. The final rondo is in 6-8. The bassoon at once gives out a staccato phrase which is destined to run like an ostinato through the greater part of the movement. Yet this phrase has the function of accompaniment, and indeed accompanies the gay chief theme when the solo enters to deliver it. An episode played softly, and in slower tempo, gives a sensuous theme to the violin. The main subject, returning, is brilliantly handled at the close. (A third movement, "Intermezzo," is usually omitted in performance.)

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# ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

*By* GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860;
died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew.

The orchestra required by the Adagio consists of 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante, pianissimo, in what is to be the prevailing key — F sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord.

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as *'Symphonia Engiadina,'* " in 1913, is surely apocryphal. Mr. Krenek's account of his part in the realization is quoted on page 3 of this Bulletin.


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The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called Diabolus in Musica, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."


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thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.


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first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony.*" She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: *"Almschi! — für dich leben! — für dich sterben!"* and at the end of the fourth movement: *"Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!"* She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plan, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo.* Many will read these pages as a book of magic; other will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio,* which ends with a harp glissando and the beat of a muffled drum]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

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# "ITALIAN CAPRICCIO," *Op.* 45

*By* PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The *"Capriccio Italien pour grand orchestre, Op.* 45," dedicated to "Monsieur Charles Davidoff," the 'cellist, was published by Jurgenson in 1880, the year of its composition. It was first performed in Moscow, December 18, 1880, under the leadership of Nicholas Rubinstein, and was likewise played at St. Petersburg, December 7, 1881. The first performance in New York was led by Walter Damrosch, November 6, 1886.

The piece has been played at the concerts of the Boston Symphony Orchestra, October 22, 1897, October 13, 1899, November 11, 1904, and January 19, 1940 (when Nikolai Malko conducted).

The orchestration follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-piston,* 3 trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp and strings.

TCHAIKOVSKY was moved to write this piece during his sojourn in Rome, in February, 1880. "I am working at the sketch of an Italian fantasia based upon folk songs," he wrote to his friend Nadejda von Meck. "Thanks to the charming themes, some of which I have taken from collections and others which I have heard in the streets, this work will be effective."

"Peter's hotel," wrote Catherine Drinker Bowen, in her biography "Beloved Friend," "was next door to the barracks of the Royal Cuirassiers, Italian cavalrymen; how surprised their plumed and resplendent bugler would have been had he known that a Russian barbarian in the Hotel Constanzi, listening every evening to his call, had copied it down for the opening fanfare to a piece for full orchestra! It is a brilliant piece of music, and still popular today. Like other of Tchaikovsky's works that are supposed to reproduce Italian or French scenes, the *Capriccio* is strikingly Russian. When the usual waltz breaks out — (Taneyeff had been right; there is always a waltz to Tchaikovsky) — one can see the officers dancing in their most dazzling uniforms. But they are Russian officers, and beneath the clear strains of the horns one senses, somehow, the snow falling on cold and boundless steppes. . . ."

Writing to Mme. von Meck from his home at Kamenka, where he completed the orchestration in May, Tchaikovsky said: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant." The performances in Moscow and St. Petersburg brought a certain amount of applause, but disapproval from the critics.

The fanfare introduces two melodies in succession, each with the earmarks of a popular song. The first melody is repeated, and the second delivered *fortissimo* in full instrumentation. The Capriccio ends with a brilliant tarantella, interrupted momentarily by the pastoral second melody, given to the oboes.

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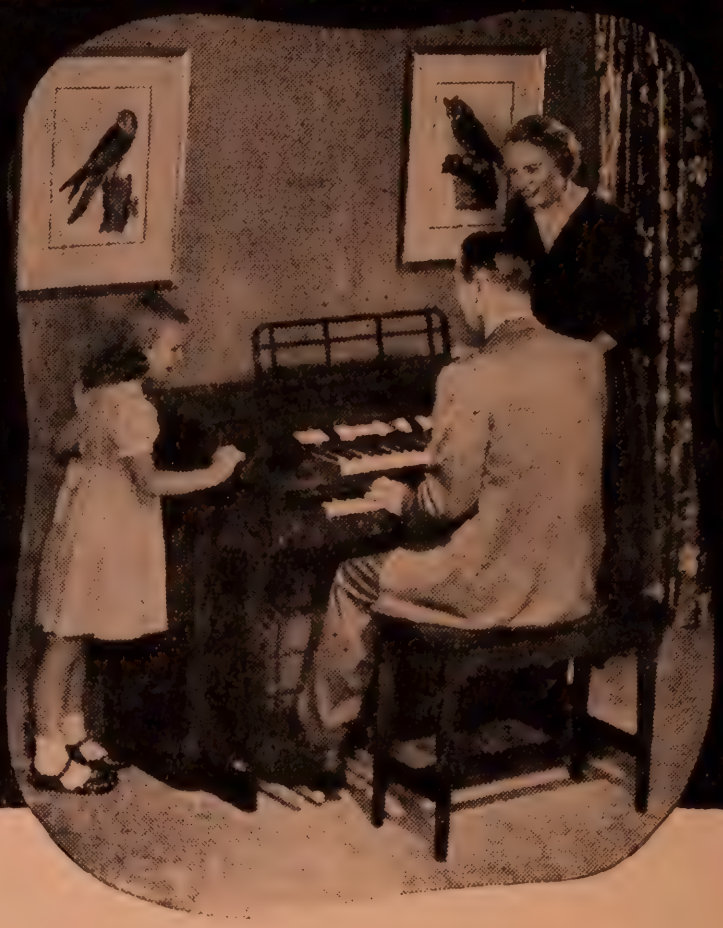
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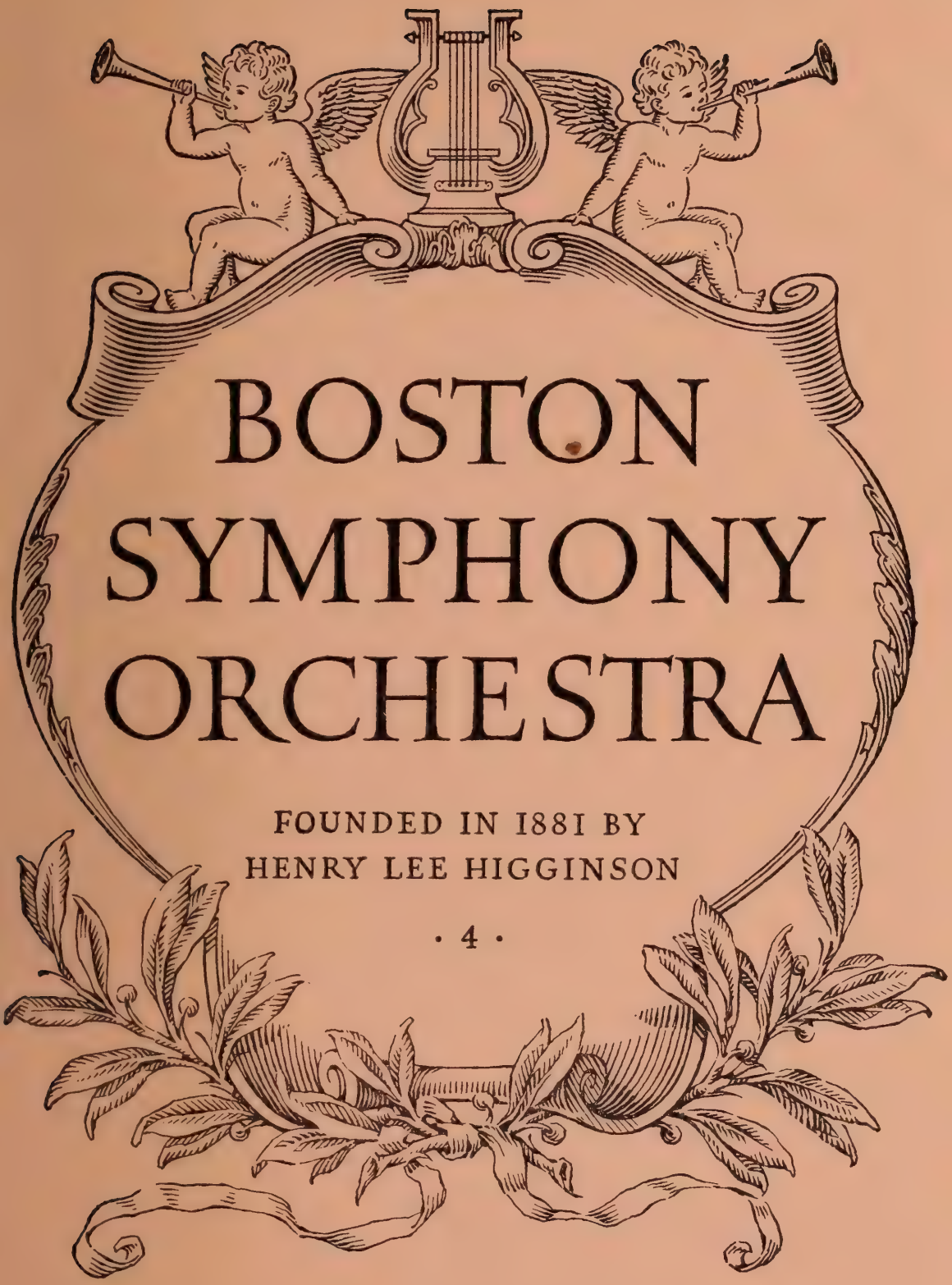


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## Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *February* 23

*with historical and descriptive notes by*

JOHN N. BURK


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## FOURTH PROGRAM

TUESDAY EVENING, FEBRUARY 23, *at* 8:15 *o'clock*

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

IBERT.....Concerto for Flute and Orchestra

I. Allegro
II. Andante
III. Allegro scherzando

BERLIOZ.....Excerpts from "The Damnation of Faust," *Op.* 24

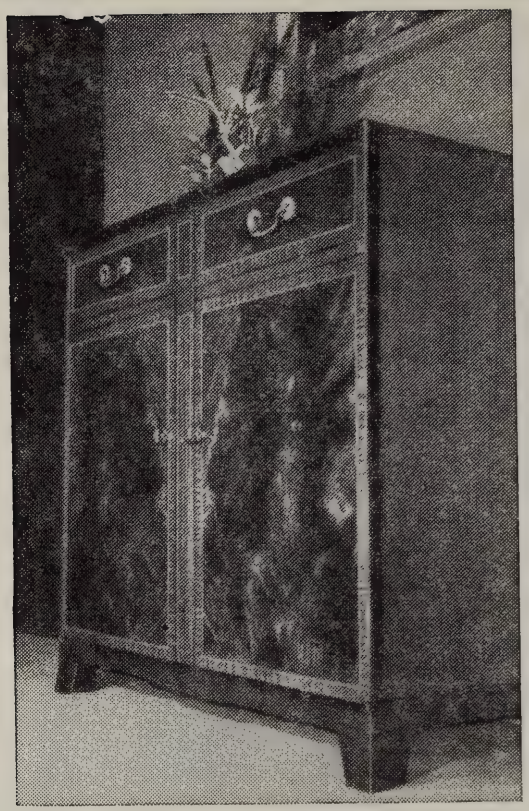
I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

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## BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. A Berlioz Society has recently been formed for the purpose of furthering performance, publication, and recording of his music. Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

Charles Munch continues to make known the music of this composer. *L'Enfance du Christ,* like *Romeo and Juliet* last year, was introduced to Boston. *Romeo and Juliet* will be repeated on March 5 and 6, and carried to New York and Washington. The *Damnation of Faust* will be performed on February 19 and 20, and it is hoped, will be recorded as *Romeo and Juliet* was last spring.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust,* with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet.* The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist will be performed, as well as *Harold in Italy* with William Primrose and the *Fantastic Symphony.*

## SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at


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the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollections of Beethoven.")




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converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

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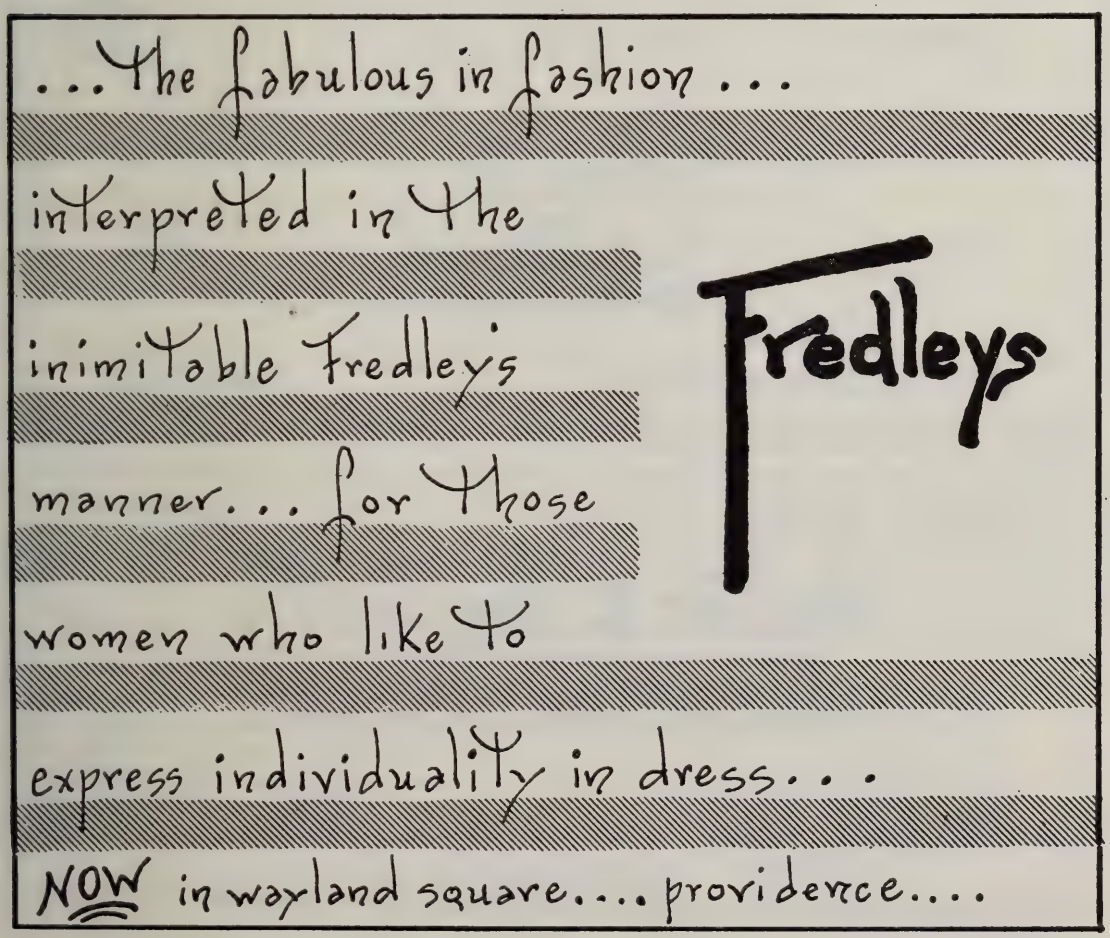
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Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte —* 804 *in August — del Sigr. Louis van Beethoven — Sinfonia* 3, *Op.* 55." The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three ob-

bligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

~

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution


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in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets





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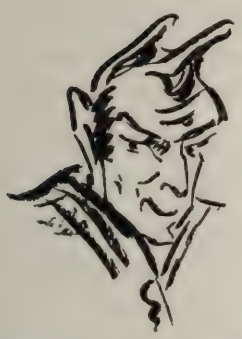
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# *Gaelic Side of French Genius*



"BERLIOZ and Ireland — intriguing combination!" Delver Forfax exclaimed.

"What's that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?" a bystander jibed.

"I was comparing *The Damnation,*" Delver replied, "with the earlier work of Berlioz from which it grew. That was *Eight Scenes from 'Faust.'* Here it is. Now I'll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added to the score. The first is from Goethe's *Faust,* translated into French. The second, in English, reads:

'One fatal remembrance, one sorrow that throws
Its bleak shade alike o'er our joys and our woes.'

"Now observe the source of the lines: 'Th. Moore (*Irish Melodies*).' The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the Eight Scenes, Berlioz had composed *The Death of Orpheus.* On the title-page of the manuscript he wrote these lines:

'Oh! Le coeur qui aime, jamais l'oublie, mais aime encore, fidèle jusqu' à la fin, comme la fleur du soleil tourne vers son dieu, quand il se couche, le même regard dont elle a salué son lever.'

"Recognize it, my friend? Of course, it's a prose translation of 'Believe Me If All Those Endearing Young Charms.' Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano;* and *Tristia.* The *Farewell Elegy to the Beloved* is Moore's 'When He Who Adores Thee,' in which the poet's theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

"One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony.* It is entitled *Lélio, or the Return to Life,* in a form designated as a *melologue.* This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio.*

"Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz."

become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence – a magnificent yielding this time – and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released.

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A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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## CONCERTO FOR FLUTE AND ORCHESTRA

*By* JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody dolcissimo for the soloist

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.


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# A Report

## To Friends, New and Old

After ten weeks of the campaign to secure funds to maintain the Boston Symphony Orchestra, a total of 3200 persons and business firms, of whom 800 are making their first contributions, have been enrolled as Friends. Contributions have ranged from 25¢ to $5,000, totalling $147,000 of the $250,000 required.

At this point in the campaign the Orchestra may consider itself fortunate in having supporters so numerous, so loyal, and so generous.

But there remains $103,000 to be raised. If you have not yet sent your contribution, you are urged to do so now.

Checks should be payable to the Boston Symphony Orchestra and sent to Richard C. Paine, Esq., Treasurer, Symphony Hall, Boston 15. Such gifts are deductible under the Federal Income Tax Law.

over muted strings. The orchestra still pianissimo takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an obbligato of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

~

"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such dis-

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tinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée.* In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique.* Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques,* drawn from *Les Rencontres* (1928), *Chant de Folie,* for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture;* his operas, *Persée et Andromède, L'Uomo la Bestia e la Virtu, Le Jardinier*


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*de Samos,* and *Les petits Cardinals.* This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne,* and *Gold Standard.* There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement,* and a quartet for winds. There is music for piano solo and for voice.

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## DORIOT ANTHONY

DORIOT ANTHONY was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

## THREE EXCERPTS FROM THE "DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

("MINUET OF THE WILL-O'-THE-WISPS," "BALLET OF THE SYLPHS," AND "RAKOCZY MARCH")

*By* HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846.

Berlioz based his text upon Gerard de Nerval's translation of Goethe's "Faust."

THE *"Minuet des Follets"* and the *"Ballet des Sylphes,"* instrumental interludes in Berlioz's cantata, *"La Damnation de Faust,"* were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and

then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The *"Ballet des Sylphes"* is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!"

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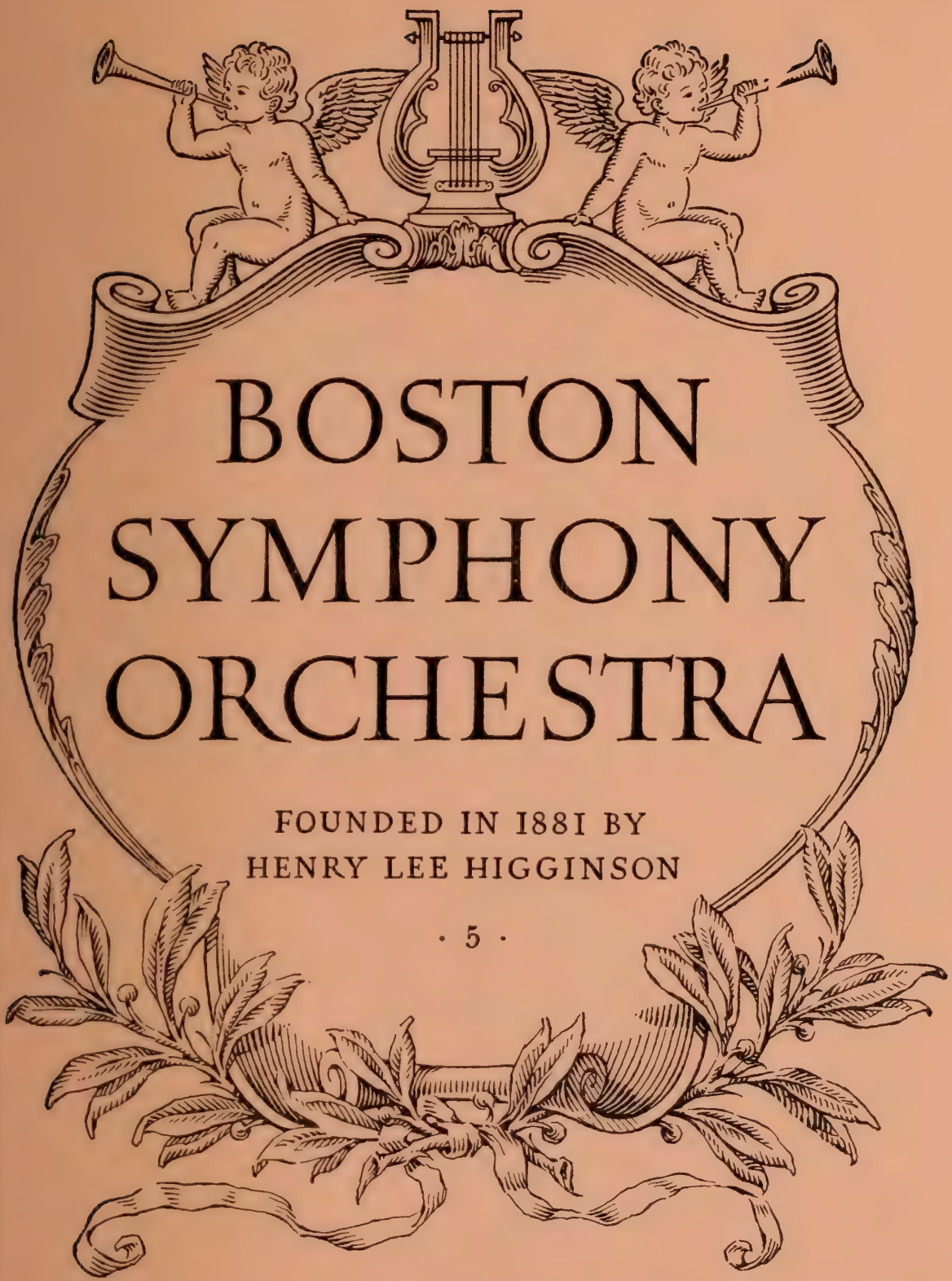


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*with historical and descriptive notes by*

JOHN N. BURK


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I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

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I. Un poco sostenuto; Allegro
II. Andante sostenuto
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## *FULL BERKSHIRE FESTIVAL PROGRAMS*

**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.***

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Ibería;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

*(Continued on page 11)*

## GUIDO CANTELLI

Guido Cantelli was born in Novara (near Milan), Italy, on April 27, 1920. The town possessed a theatre, and a military band of which his father was the leader, with the result that as a mere boy Guido had the experience of leading the band, playing in the theatre orchestra; he also played the organ and sang in the church choir. At 14 he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara. During the war he was held in a prison camp in Germany. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he came to this country in 1948 and conducted the NBC Orchestra as guest. He has since conducted this orchestra each season, and a number of orchestras in the United States and in Europe.

He conducted the Boston Symphony Orchestra as guest January 30, 31, and February 6, 7, 1953, and on tour in the week following.


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## *LA BATTAGLIA*

*By* ANDREA GABRIELI

Born in Canareggio, Venice, 1510 (?); died there, 1586

Arranged for Wind Instruments

*By* GIORGIO FEDERICO GHEDINI

Born in Cuneo, Piedmont, July 11, 1892

---

The *Aria della Battaglia, per sonar d'instrumenti a fiato,* was composed probably between 1570 and 1580. Edited by Ghedini for modern wind instruments, it was first performed at La Scala in Milan under the direction of Guido Cantelli on September 23, 1952. Mr. Cantelli likewise introduced this work at a concert of the Philharmonic-Symphony Society of New York on March 26, 1953.

Herbert F. Peyser, in the New York program, stated that "the Ghedini version has been published by Ricordi and was edited by Ghedini for the *'Settimana Musicale'* of the Academia Chigiana of Siena. There the manuscript has been lost and Ghedini has been compelled to write a new version."

The instrumentation of Ghedini calls for 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba.

ANDREA GABRIELI was the uncle of Giovanni Gabrieli (1557–1612), whose antiphonal music for chorus and brass instruments is more familiar to present audiences.* Andrea was a pupil of Adrian Willaert,

---

* Giovanni Gabrieli's *Sonata Pian e Forte* was performed at these concerts January 10, 1935 when Sir Adrian Boult conducted, and on November 10, 1950 under the direction of Charles Munch.


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*Maestro di Cappella* at St. Mark's, and was preceded by Claudio Merulo as organist in that cathedral. He spread his fame by numerous compositions for organ or chorus. Among his pupils, besides his nephew, were Peter Sweelinck and Hans Leo Hassler.

There was nothing unusual about battle pieces in the Italy of the *Cinquecento.* They were written both for wind instruments and for singers, in that era which antedated the concerted use of strings. The contrapuntal madrigal or motet was the basic style and the parts ranged from four to sixteen. Benvenuto, in a preface to the score as arranged by Ghedini, points out that this one was in special favor. It celebrated the victory at Marignano (now Melegnano, near Milan) in 1515 in which the French under Francis I, together with the Venetians, defeated the Swiss. *La Battaglia* was derived from *La Guerre* by the earlier contrapuntal composer Clément Jannequin (precise dates unknown) of the French-Nertherlands school, a disciple of Josquin des Prés. Jannequin, a true Renaissance spirit, applied his pictorial imagination to the then constricted form of the chanson in four parts, usually intended for unaccompanied voices, giving his compositions such provocative titles as *Chant de l'alouette, Le chant du rossignol, Le caquet des femmes, Voulez ouir les cris de Paris, La Chasse,* and *La Guerre. La Guerre,* originally published in 1529, be-




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came famous and inspired others to like attempts. In 1545 Tylman Susato of Antwerp re-published it with an optional fifth voice added. Arrangements were also made for keyboard or various ensembles. Charles Burney in England admired the work and made a scoring of his own.

*La Battaglia,* which Andrea Gabrieli in Venice brought forth between 1570 and 1580, was, according to the custom of the time, a free paraphrase on Jannequin. In this sense Ghedini's score is actually a modern arrangement of an ancient paraphrase. Benvenuto points out that Gabrieli has freely developed the descriptive aspects of his model, stressing the "warlike trumpet fanfares, the galloping cavalry, and the drumrolls and shouts of the opposing forces." This writer discerns "the coming of dawn," a "prayer of solemn invocation" before the battle, followed by the sounds of the conflict. He finds Gabrieli's treatment "more agitated and vigorous than that of his predecessor," with victorious cries which could hardly have been conceived in the earlier epoch.

Nicola Costarelli, who wrote the annotations for a performance at the St. Cecelia concerts in Rome, November 15, 1953, under Cantelli's direction, finds Ghedini's transcription "studiously faithful to its

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period without arbitrary archaisms, benefiting by the flexibility of modern instruments without departing from the plain intents of the original — in other words, a true re-creation."

Burney's comments in his History of Music on the exploits of Jannequin give us a sense of the hold which descriptive music had upon sixteenth-century hearers. He traced this tendency to his own England, where 100 years later Ravenscroft endeavored to express "the pleasure of the five usual recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring" (1614).

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*By* BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the

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(*Continued from page 4*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

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On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

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other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given





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ROSSINI

# *When the Waltz Was Young*

"THE rise and fall of musical fashions is filled with amusing turns and twists of human nature," Delver Forfax reflected. "For example, an opera of Rossini long considered dead and done for — *La Gazza Ladra* ('The Thieving Magpie') recently delighted a sophisticated New York audience.

"When it was staged first, in 1817, it soon was a popular success, but drew upon Rossini some critical objections to one particular 'innovation' which I find specially interesting. This was the use of a waltz as a prelude to the heroine's trial for her life. The waltz was still new, and Rossini was alert enough to try it out for a new effect which was too novel for the critics.

"In its early stages the waltz was denounced not only in Rossini's opera, but when it began to be 'the latest thing' for social dancing. Here is the bitter commentary in the periodical *Salmagundi,* published in New York in 1807, by Washington Irving, his brother William, and his friend James K. Paulding:

" 'Waltz. As many of the retired matrons of this city are doubtless ignorant of the movements and figures of this modest exhibition, I will endeavor to give some account of it, in order that they may learn what odd capers their daughters sometimes cut when from under their guardian wings. On a signal being given by the music, the gentleman seizes the lady round her waist; the lady, scorning to be outdone in courtesy, very politely takes the gentleman around the neck, with one arm resting against his shoulder. . . . Away they go, about, about. . . .

" 'In the course of this circumnavigation . . . now the gentleman, meaning no harm in the world, I assure you, Madam, carelessly flings his arm about the lady's neck, with an air of celestial impudence; and anon the lady, meaning as little harm as the gentleman, takes him round the waist with most ingenuous languishment. . . . After continuing this divine interchange of hands, arms, et cetera, for half an hour or so, the lady begins to tire, and with "eyes upraised," in most bewitching languor petitions her partner for a little more support. This is always given without hesitation. The lady leans gently on his shoulder, their arms entwine. . . .'

"What a sad transition the waltz seemed to be after the minuet and quadrille," Delver concluded sardonically.

by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, Modus laetus (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, Molto moderato, in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

~

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's *"Sacre"* by more

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than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere – Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England – he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

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## SYMPHONY IN C MINOR, NO. 1, *Op.* 68

*By* JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate


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## NOTICE OF MEETING
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The twentieth Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 31, 1954, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. At the conclusion of the music the Trustees will receive our members at tea in the upper foyer.

Membership in our Society carries the privilege of attending this meeting, which we hope will be the largest on record. If you have not already joined you may do so now at the Box Office.

OLIVER WOLCOTT
*Chairman,* Friends of the
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examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig,

* British Broadcasting Corporation Orchestra program notes.


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and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although


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BARTÓK ..... Music for Strings, Percussion and Celesta
V March 30

BEETHOVEN ..... Symphony No. 3 in E-flat major, "Eroica," *Op.* 55
IV February 23

BERLIOZ ..... Excerpts from "The Damnation of Faust," *Op.* 24
IV February 23

BLOCH ..... Concerto Grosso No. 2, for String Orchestra
I November 24

BRAHMS ..... Symphony No. 1, in C minor, *Op.* 68
V March 30

Symphony No. 4 in E minor, *Op.* 98
I November 24

Variations on a Theme of Joseph Haydn, *Op.* 56A
II December 29

DEBUSSY ..... "Ibéria" ("Images" for Orchestra, No. 2)
II December 29

GABRIELI (Andrea) ..... La Battaglia
(Arranged by Ghedini)
V March 30

IBERT ..... Concerto for Flute and Orchestra
IV February 23
*Soloist:* DORIOT ANTHONY

KABALEVSKY ..... Concerto for Violoncello and Orchestra, *Op.* 49
I November 24
*Soloist:* SAMUEL MAYES

LALO ..... Symphonie Espagnole, for Violin and Orchestra
III January 19
*Soloist:* RUTH POSSELT

MAHLER ..... Adagio from the Tenth Symphony
III January 19

MOZART ..... Divertimento in D major, for Strings, K. 136
II December 29

RAVEL ..... "Le Tombeau de Couperin," Suite
I November 24

"Daphnis et Chloé," Second Suite
II December 29

SAINT-SAENS ..... Piano Concerto No. 3, in E-flat major, Op. 29
II December 29
*Soloist:* NICOLE HENRIOT

TCHAIKOVSKY ..... Italian Capriccio, *Op.* 45
III January 19

WEBER ..... Overture to "Oberon"
III January 19

RICHARD BURGIN conducted the concert of January 19.
GUIDO CANTELLI conducted the concert of March 30.

Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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*Roussel* "Bacchus et Ariane"
*Schubert* Symphony No. 2
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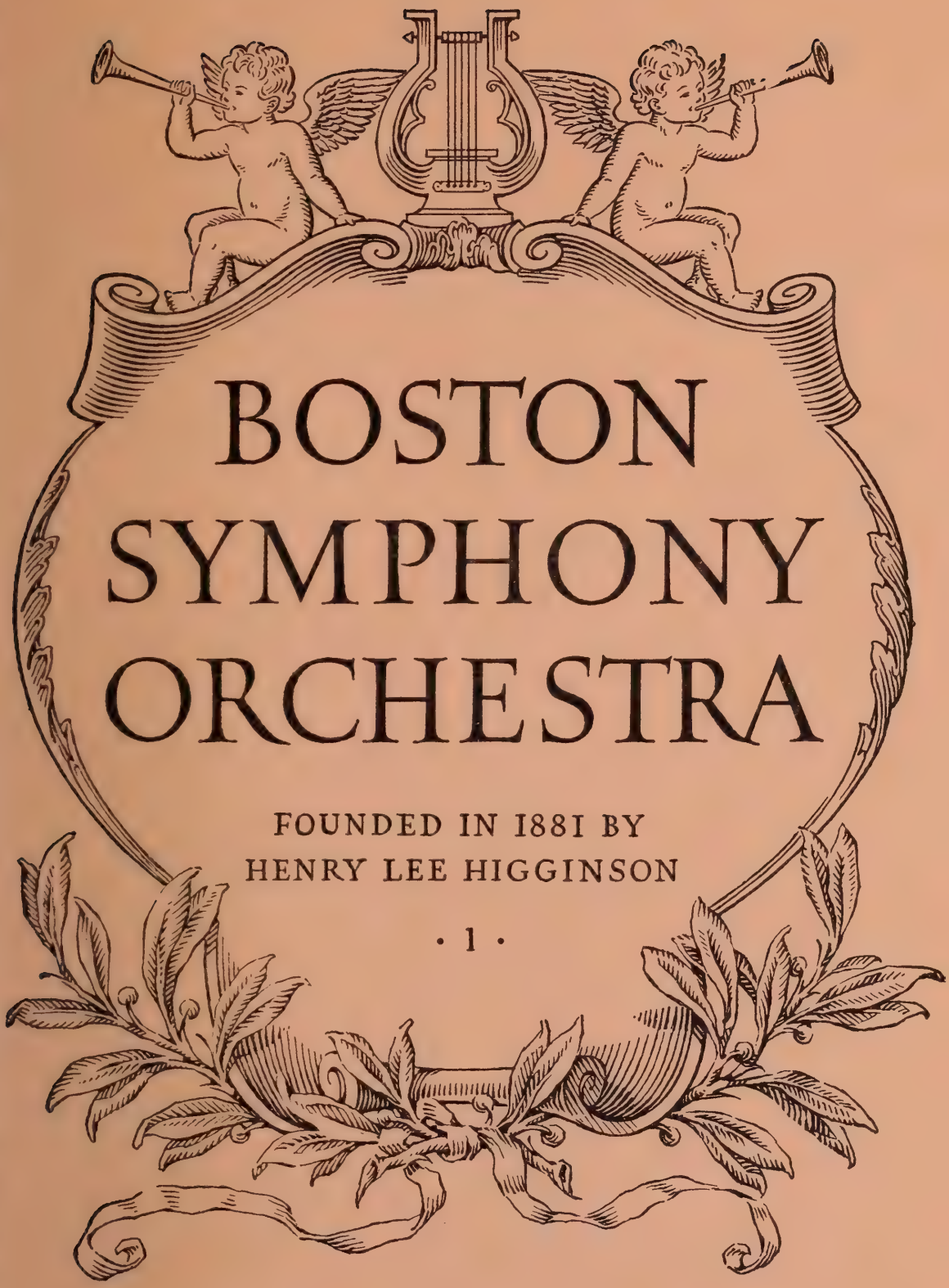
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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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## Concert Bulletin of the First Concert

THURSDAY EVENING, *December 3*

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## FIRST CONCERT

THURSDAY EVENING, DECEMBER 3, *at* 8:30 *o'clock*

## Program

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. ⎫ Les parfums de la nuit (The fragrance of the night)
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## SYMPHONIANA

### A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20 in Boston).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

## SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual

composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin,* Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady on-

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road.*" (This on the authority of Czerny — "Recollections of Beethoven.")


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slaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye



for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.


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But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo,* in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the

horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato,* and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante.* The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

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## CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

*By* DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica*

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus,* as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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# *The Spanish Flavor*



"THE Spanish influence on symphonic music — there's a fascinating phenomenon!" Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia,* composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain,* by Manuel de Falla. That was in 1916."

(July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

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Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

Of his operas, the best known is *Colas Breugnon,* or *Master of Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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## "IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

### *By* CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

*"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"*

III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*
II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*
III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously,"

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Constitution Hall, Washington

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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## SECOND CONCERT

*Thursday Evening, January 14*

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reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

Ravel took up an indignant pen against Gaston Carraud, who had written: "It is a curious phenomenon that today M. Debussy's music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music." Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of *"Ibéria"* in *"Le Temps"* by Pierre Lalo (both critics had been hot champions of Debussy in the *"Pelléas"* days). Ravel wrote in the *"Cahiers d'aujourd'hui,"* February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *'Rondes de printemps';* you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensitiveness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Mauclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.

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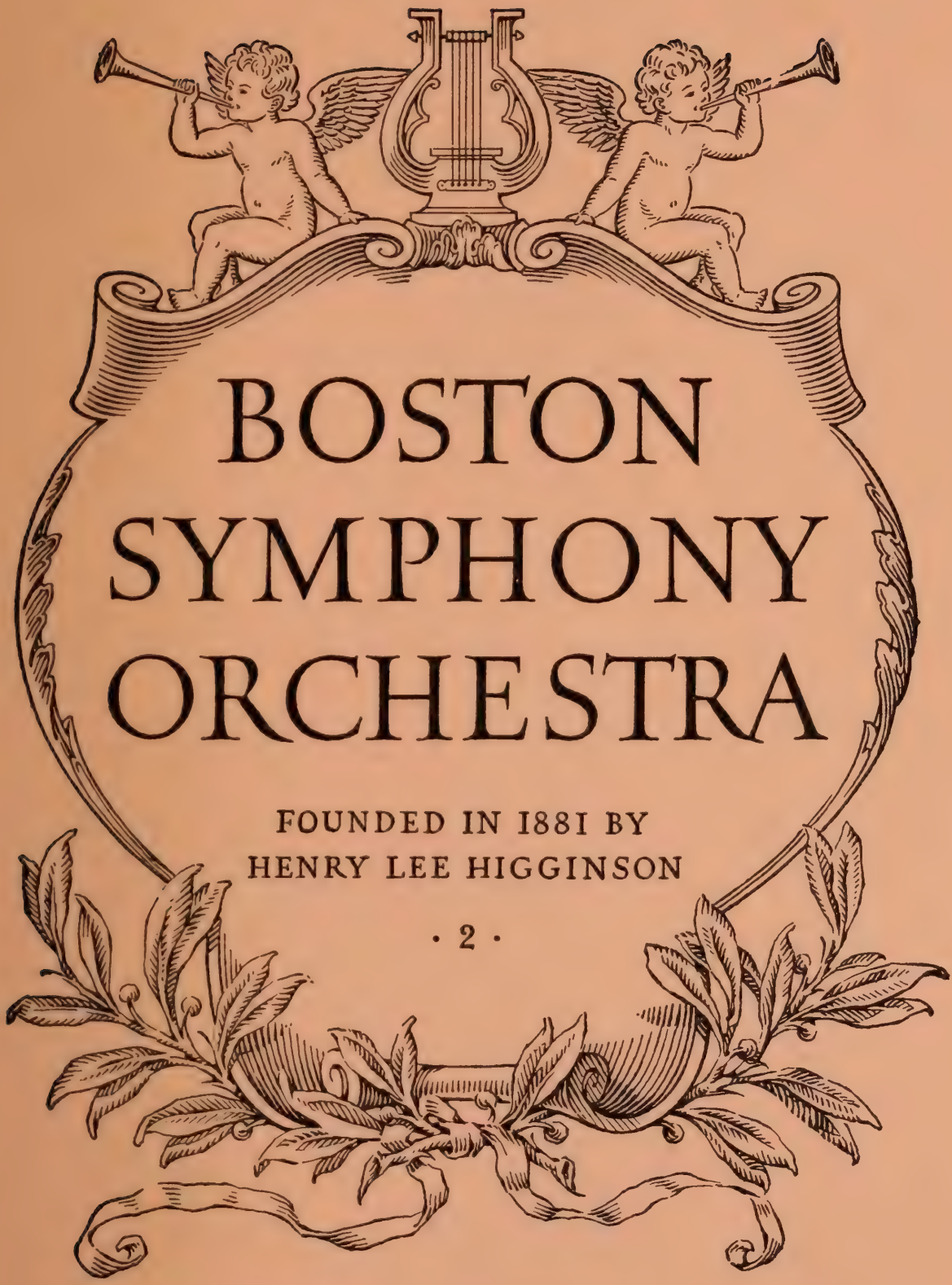
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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin of the Second Concert

THURSDAY EVENING, *January* 14

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## SECOND CONCERT

THURSDAY EVENING, JANUARY 14, *at* 8:30 *o'clock*

## Program

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

RAVEL.....“Daphnis et Chloé,” Ballet, Suite No. 2

Lever du jour — Pantomime — Danse Générale

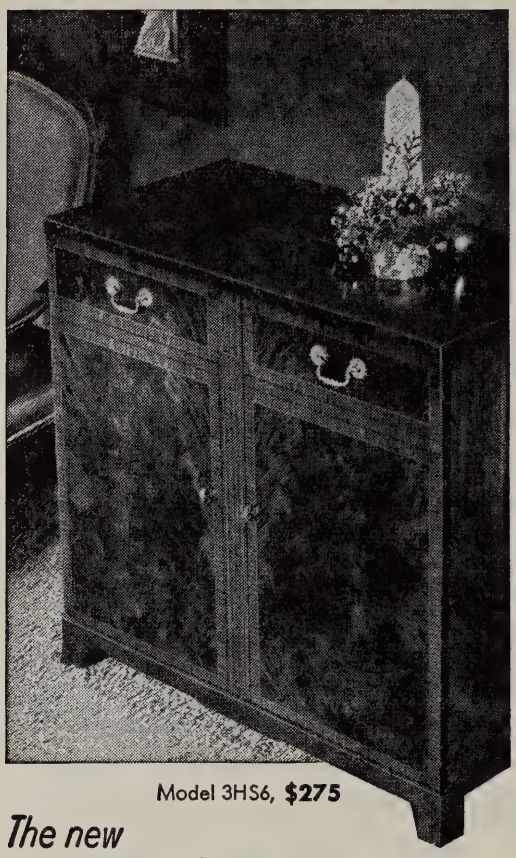
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BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

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## A BERLIOZ SEASON

During the season now in progress special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th has marked the 150th Anniversary of the composer's birth. Charles Munch has performed *L'Enfance du Christ* for the Christmas season (December 18 and 19) and will perform *La Damnation de Faust* (February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

## DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity

which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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## *DAPHNIS ET CHLOÉ* — Ballet in One Act — Orchestral Fragments

### Second Series: "Daybreak," "Pantomime," "General Dance"

*By* Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

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The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

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* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.


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There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.



and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his

creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich

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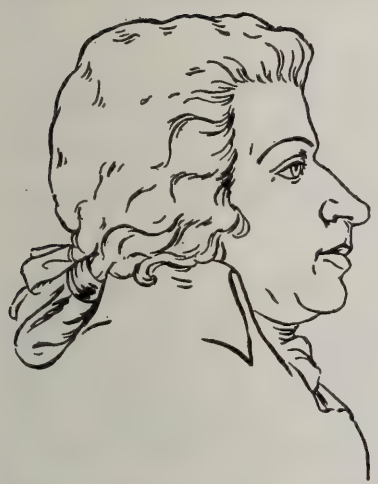
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# *The Composer and His Cue*



MOZART

"THE vital importance," Delver Forfax declared, "of the cue in musical performance can hardly be over-emphasized. A composition or an individualized interpretation may fall apart if performers are too late or too soon in 'cuing-in' their parts with those of fellow-participants. Often an orchestra player must keep track of many silent bars in his own part, then resume punctiliously, taking for his cue only a few notes printed on his own part to indicate what someone else will be playing when he is wanted to join in.

"Now, in the case of Mozart, the cue was of special importance. Not only as a composer, but as an excellent violinist and an exceptional pianist, he achieved some of his most telling effects with adroit cuing. The cue was also important to him in quite another way.

"As a matter of historical fact," Delver went on, with an ill-suppressed smirk, "to Mozart, the important thing at times was the billiard cue.

"Much has been said about the amazing rapidity with which Mozart put whole symphonies and operas on paper. But there is evidence that he carried them around in his mind over comparatively long periods, until they practically ran out from the end of his quill pen.

"During this period of mental incubation, he often would play billiards. A favorite companion at the time when he was thinking over the composition of such an important work as *The Marriage of Figaro,* was the Irish tenor whom he admired in that production, Michael Kelly. In his *Reminiscences* Kelly wrote:

"He was fond of billiards, and had an excellent billiard table in his home. Many and many a game have I played with him, but always came off second best."

Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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COWELL.....Hymn and Fuguing Tune, No. 2

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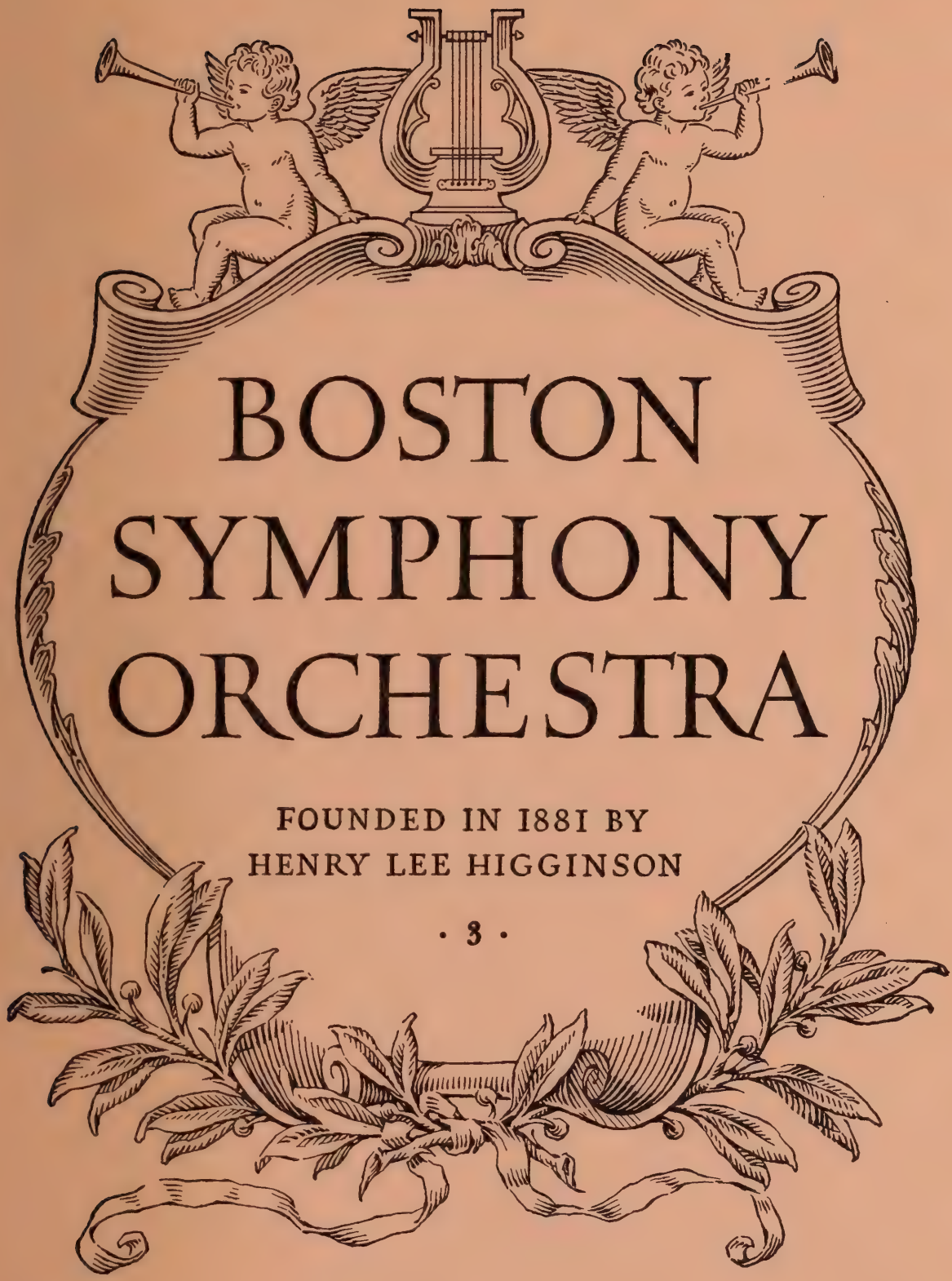


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## Concert Bulletin of the Third Concert

THURSDAY EVENING, *February* 11

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## THIRD CONCERT

THURSDAY EVENING, FEBRUARY 11, *at* 8:30 *o'clock*

## Program

PIERRE MONTEUX, *Guest Conductor*

COWELL.....Hymn and Fuguing Tune, No. 3

BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. ∫ Allegro; Trio
IV. ⌇ Allegro

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem

I. Sommeil de Psyché
II. Psyché enlevée par les Zéphirs
III. Les jardins d'Éros
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## SYMPHONIANA

### BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. A Berlioz Society has recently been formed for the purpose of furthering performance, publication, and recording of his music. Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

Charles Munch continues to make known the music of this composer. *L'Enfance du Christ,* like *Romeo and Juliet* last year, was introduced to Boston. *Romeo and Juliet* will be repeated on March 5 and 6, and carried to New York and Washington. The *Damnation of Faust* will be performed on February 19 and 20, and it is hoped, will be recorded as *Romeo and Juliet* was last spring.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust,* with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet.* The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist will be performed, as well as *Harold in Italy* with William Primrose and the *Fantastic Symphony.*

## PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour last spring.

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## HYMN AND FUGUING TUNE, NO. 3

*By* Henry Cowell

Born in Menlo Park, California, March 11, 1897

Mr. Cowell composed his Third Hymn and Fuguing Tune several years ago. It bears no date and has not until last week had a public performance.

The Hymn calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, cymbals and bass drum. The Fuguing Tune adds a piccolo, xylophone and chimes.

The Hymn and Fuguing Tune is a favorite form with Mr. Cowell. He divulges that he has composed nine so far.* The Hymn and Fuguing Tune No. 2 was performed by this Orchestra on March 29, 1946 and repeated December 31, 1948. This composer's Short Symphony (No. 4) was performed October 24, 1947 when Richard Burgin conducted. The Symphony, according to the composer's statement, resembles his Hymn and Fuguing Tunes in that it is "not an imitation of the old hymns but a development from them, the larger form imposing greater freedom with increased variety of rhythm and tempo,

* These nine are for various combinations, all of which except Nos. 4 and 6 have been performed, some from manuscript. No. 1 is written for band, No. 2 for string orchestra, No. 4 for "three instruments or voices," No. 5 for chorus (or strings), No. 6 for piano, No. 7 for viola and piano, No. 8 for string quartet, No. 9 for 'cello and piano. Mr. Cowell's first violin sonata as well as his Fourth Symphony uses the same scheme.

modal modulation, contrast of tonal color and more extended polyphony."

In his Hymn and Fuguing Tune No. 2, Mr. Cowell acknowledged allegiance to the "fuguing tunes" of early New England. An agitation began about 1720 in favor of singing "by note" instead of "by rote," which gave birth to singing schools and singing teachers and substituted freedom and play between the voices instead of the traditional elementary four part harmony. An outstanding figure in this movement was William Billings (1746–1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794, which did a great deal to develop "fuguing pieces" and add a new interest to singing. Billings by no means invented the fuguing tune, which was inherited from the practice in England in the seventeenth century.

In the Fuguing Tune of the present work, Mr. Cowell abandons the New England atmosphere for that of the south. He writes:

"Like the Hymn that opens No. 2 of the series for strings, this Hymn is a sustained piece in the Dorian mode. The Fuguing Tune that follows, however, has borrowed from southern revival meetings rather than New England anthems; it adopts the dance rhythms that have been taken over by the big singing gatherings in the south. It is a modern development of the southern Fuguing Style (of Alabama, Georgia, Tennessee, etc.) in which popular minstrel show rhythms and tunes were turned to religious purposes in revival meetings. Syncopated tunes tumble over and through each other in a kind of merry polyphonic scramble; they are pentatonic, like so much of the traditional music of British origin in our southern mountains, and the general effect is I hope one of jolly good nature and enthusiasm.

"The tunes are of course my own, but both tunes and treatment were suggested by the music of the singing schools. I have tried to develop them in ways suitable to the modern orchestra without abandoning their essential character."

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

*By* LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end

of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro,* with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo.* The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo.* But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale,* chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo,* or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

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## SUITE FROM "PSYCHÉ," SYMPHONIC POEM

*By* CÉSAR FRANCK

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

*"Psyché,"* a symphonic poem for orchestra and chorus, was composed in the years 1887–88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

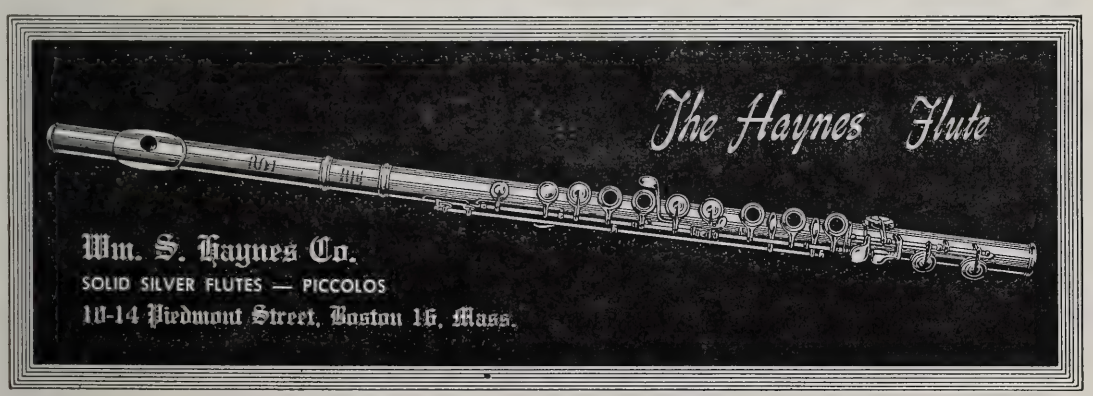
The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of *"Sommeil de Psyché," "Psyché enlevée par les Zéphirs," "Les Jardins d'Éros,"* and *"Psyché et Éros."* The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

FRANCK found his subject in *The Metamorphoses, or the Golden Ass,* the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded – the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.



The following summary, published as a preface to a pianoforte arrangement of *Psyché,* bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and unfleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impassioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony*. Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

*Psyché,* like the *Quintet,* shocked his more chaste adherents and filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it, but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an

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# *Promising Boy*



GIFTED

"LONG-RANGE forecasting of weather and of genius have much in common," Delver Forfax announced, laying down a newspaper. "In either case, if the forecaster is right, he goes down in history; if wrong, he goes down in ignominy.

"Nature has a tantalizing habit of showering astonishing musical gifts on mere children. They often are able to outdo their elders, who easily respond to the temptation to prophesy future greatness. But time and again the flaming endowments of youth burn dim in the heralded meteor, and it vanishes from the musical firmament. A baffling phenomenon. All hail to the successful prophet!

"Here's an interesting instance I've just been reading. A thirteen-year-old boy is the subject. A journalist made these comments on him:

> 'He plays the piano with facility and power, reads very well at sight. To put it briefly, in particular he plays Sebastian Bach's *Well-Tempered Clavier*. Anyone who knows this collection of preludes and fugues in all keys — which can be called well-nigh the pianist's *ne plus ultra* — will appreciate what that means. Also the boy has published a set of nine variations on a march. This young genius merits assistance to enable him to travel. If he continues to make progress at the present rate, he will become a second Mozart.'

"Who is the kid?" one of Delver's listeners blurted.

"Ludwig van Beethoven," Delver shot back. "I ran across this item in German, in a copy of Cramer's *Magazin für Musik,* for the year 1783.

"This is one of the treasures of contemporary comment on music and musicians to be found in the Music Room of the Boston Public Library. I commended this collection to the members of the Music Library Association convening recently in the Library. They found it illuminating to look over the newspaper clippings of wise and unwise criticism which the tireless Allen A. Brown contributed. This was in a period when music now forgotten was famous, and music now famous was promised a dim future — if any."

ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan*, Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring, this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do – if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

The text of the chorus in "The Gardens of Cupid" (omitted in this performance) provides an outline of the particular middle road of his choice, in which guileless purity is invested in undulant and fervent tones.

Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.

You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

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# "TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), Tone Poem, *Op.* 24

*By* Richard Strauss

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

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*Tod und Verklärung* was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

When *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

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3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, rett of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat – seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

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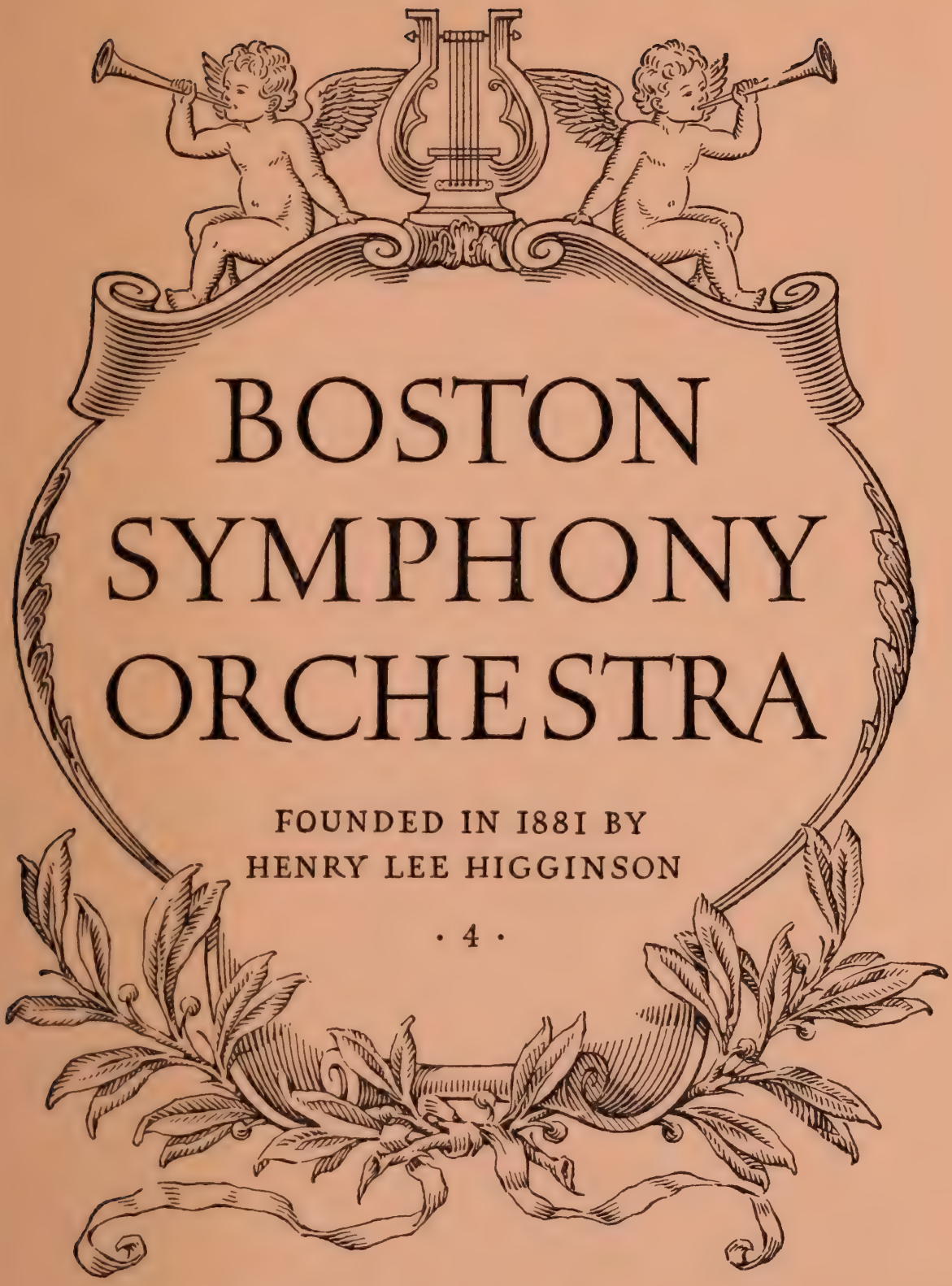
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SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

## FOURTH CONCERT

THURSDAY EVENING, MARCH 11, *at* 8:30 *o'clock*

## Program

BERLIOZ . . . . . "Roméo et Juliette," Dramatic Symphony, *Op.* 17

I

Introduction: Combats — Tumult — Intervention of the Prince
Prologue: Choral recitative (*with Contralto*)
Stanzas (*Contralto*)
Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Chorus*) — Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

INTERMISSION

Funeral Procession of Juliet (*Chorus*)
Romeo in the Tomb of the Capulets
Finale: Recitative and Air of Friar Laurence — Exhortation to Reconciliation (*Bass and Chorus*)

SOLOISTS

MARY DAVENPORT, *Contralto*
JOHN McCOLLUM, *Tenor*
YI-KWEI SZE, *Bass* (*Friar Laurence*)

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## SYMPHONIANA

### *FULL BERKSHIRE FESTIVAL PROGRAMS*

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the Fifth Symphony.

*2nd week* (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Iberia;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.*

*3rd week* (Shed, July 24, 25): Saturday eve. (Jean Morel — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.*

*4th week* (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,

*(Continued on page 3 of Cover)*

# "ROMEO AND JULIET," Dramatic Symphony, *Op.* 17

## *By* Hector Berlioz

Born December 11, 1803, in Côte St. André; died March 8, 1869, in Paris

*"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare,"* was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Introduction calls for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 2 trombones and tuba (ophicleide), and strings. The Prologue adds a harp, the *"Strophes"* an English horn, the Scherzetto a piccolo and bass flute, the Ball Scene a bass drum, cymbals, triangle, 2 snaredrums and a second harp; in the Love Scene the English horn is again introduced. In the Queen Mab Scherzo antique cymbals are added.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The first performance in Boston took place on October 14, 1881, by Theodore Thomas's Orchestra, when Georg Henschel sang the baritone solo part. The Scherzo had been played here by Thomas's Orchestra, November 28, 1873. The same conductor brought forward the symphony in New York in 1876. The first complete performance by the Boston Symphony Orchestra was on February 20, 1953, when the tenor was Leslie Chabay, the contralto Margaret Roggero, and the bass Yi-Kwei-Sze. The choruses from Harvard and Radcliffe participated. The instrumental movements were played at these concerts February 17, 1888; March 1, 1889; November 24, 1893; April 17, 1896; December 8, 1899; February 6, 1903; April 21, 1916; November 23, 1917; March 28, 1919; March 11, 1921; March 10, 1922; December 14, 1923; October 16, 1942; March 10, 1950.

## I

Introduction; Combats — Tumulte — Intervention du Prince

### Introduction (*Orchestra*)

### Prologue

As in Shakespeare's first Prologue, the chorus tells of the "two households" in "fair Verona," and their "ancient grudge." It also tells of the Prince's decree, and the ball at the Capulets. The contralto tells in a continuing recitative how Romeo wanders about the Capulet's palace, drawn by his love for Juliet. The chorus relates how Romeo finds Juliet in her balcony "confiding her love to the night," and how he reveals himself.

Choral Recitative: *D'anciennes haines endormies ont surgi comme de l'enfer — Capulets, Montagus, deux maisons ennemies dans Vèrone ont croisé le fer. Pourtant de ces sanglants désordres le Prince a réprimé le cours en menaçant de mort ceux qui malgré ses ordres aux justices du glaive auraient encore recours. Dans ces instants de calme une fête est donnée par le vieux chef des Capulets.*

Contralto Solo Recitative: *Le jeune Roméo plaignant sa destinée vient tristement errer à l'entour du palais, car il aime d'amour Juliette, la fille des ennemis de sa famille.*

CHORAL RECITATIVE: *Le bruit des instruments, les chants mélodieux, partent des salons où l'or brille, excitant et la danse et les éclats joyeux. La fête est terminée et quand tout bruit expire sous les arcades on entend les danseurs fatigués s'éloigner en chantant.*

*Hélas — et Roméo soupire. Car il a du quitter Juliette. Soudain, pour respirer encore cet air qu'elle respire, il franchit les murs du jardin. Déjà sur son balcon la blanche Juliette parait et se croyant seule jusqu'au jour confie à la nuit son amour. Roméo palpitant d'une joie inquiète se découvre à Juliette et de son coeur les feux éclatent à leur tour.*

### STROPHES (*Contralto*)

In two metrical verses, the contralto sings of the vows of the lovers, and their delight, surpassing all the joys of life, making even the angels of God jealous.

1

*Premiers transports que nul n'oublie!*
*Premiers aveux, premiers serments de deux amants —*
*Sous les étoiles d'Italie;*
*Dans cet air chaud et sans zéphires —*
*Que l'oranger au loin parfume*
*Où se consume le rossignol en longs soupirs.*
*Quel art dans sa langue choisie*
*Rendrait vos célestes appas?*
*Premier amour n'êtes vous pas*
*Plus haut que toute poésie —*
*Ou ne seriez vous point dans notre exil mortel*
*Cette poésie, elle-même*
*Dont Shakespeare lui seul eut le secret suprême*
*Et qu'il remporta dans le ciel.*

2

*Heureux enfants, aux coeurs de flamme*
*Liés d'amour par le hasard d'un seul regard —*
*Vivant tous deux d'une seule âme*
*Cachez le bien sous l'ombre en fleurs —*
*Ce feu divin qui vous embrase*
*Si pure extase que ses paroles sont des pleurs.*
*Quel roi de vos chastes délires*
*Croirait égaler les transports?*
*Heureux enfants! et quels trésors —*
*Payeraient un seul de vos sourires?*
*Ah, savourez longtemps cette coupe de miel,*
*Plus suave que les calices*
*Où les anges de Dieu jaloux de vos délices*
*Puisent le bonheur dans le ciel.*

CHORAL RECITATIVE: *Bientôt de Romeo la pâle rêverie met tous ses amis en gaieté.*
TENOR SOLO: *"Mon cher," dit l'élégant Mercutio, "je parie que la reine Mab t'aura visité!"*

### SCHERZETTO

Mercutio's Queen Mab speech is set in shortened form for tenor solo with choral echoes, after which the chorus predicts bloodshed to follow, and final reconciliation.

TENOR SOLO AND SMALL CHORUS: *Mab! La messagère fluette et légère. Elle a pour char une coque de noix que l'écureuil a façonné; les doigts de l'araignée ont filé ses harnois. Durant les nuits la fée en ce mince équipage galope follement dans le cerveau d'un page qui rêve — espiègle tour ou molle sérénade au clair de lune sous la tour. En poursuivant sa promenade la petite reine s'abat sur le col bronzé d'un soldat . . . il rêve canonnades et vives estocades — le tambour et la trompette — il s'éveille et d'abord jure et prie en jurant toujours — puis se*

*rendort — et ronfle avec ses camarades. C'est Mab, c'est Mab qui faisait tout ce bacchanal. C'est elle encore qui dans un rêve habille la jeune fille et la ramène au bal. Mais le coq chante, le jour brille, Mab fuit comme un éclair dans l'air.*

*Bientôt la mort est souveraine. Capulets, Montagus, domptés par les douleurs, se rapprochent enfin pour abjurer la haine qui fit verser tant de sang et de pleurs.*

II

Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.

(*Orchestra*)

The movement opens with a pianissimo phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. The tempo becomes allegro and the ballroom strains more insistent. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

III

*Scène d'amour*

Nuit sereine — Le Jardin de Capulet silencieux et désert. Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

The movement opens with an allegretto (pianissimo) in which the voices of passing revellers sing snatches of song. An adagio begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.' "


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CHORUS:

*Ohé — Capulets — bonsoir, bonsoir! cavaliers au revoir.*
*Ah, quelle nuit, quel festin.*
*Bal divin. Quel festin*
*Que de folles paroles!*
*Belles Véronaises —*
*Sous les grands mélèzes.*
*Allez rêver de bal et d'amour*
*Allez rêver d'amour.*
*Allez rêver d'amour jusqu'au jour.*
*Tra la la la.*

ADAGIO (*Scène d'amour*)

IV

La reine Mab, ou la fée des songes.

(*Orchestra*)

The Scherzo, prestissimo, is pianissimo almost throughout. The place of a Trio is taken by an allegretto section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

~

*Convoi Funèbre de Juliette*

Marche Fuguée instrumentale d'abord, avec une psalmodie sur une seule note dans les voix; vocale ensuite, avec la psalmodie dans l'orchestre.

The funeral music of Juliet is played by the orchestra while the chorus intones a dirge upon a single note. Then the chorus takes up the solemn refrain, and the orchestra, intermittently, the pedal point.

CHORUS OF CAPULETS: *Jetez des fleurs pour la vierge expirée! Et suivez jusqu'au tombeau notre soeur adorée.*

*Roméo au Tombeau des Capulets.*
(*Orchestra*)

Invocation — Reveil de Juliette. Joie délirante, désespoir; dernières angoisses et mort des deux amants.

FINALE

La foule accourt au cimetière — Rixe des Capulets et des Montagus. Recitatif et Air du père Laurence. Serment de Réconciliation.

The Montagues and Capulets resume their quarrel in the cemetery, until Friar Laurence reproaches them and finally persuades them to look upon the death of the lovers as a dread example of their folly. They at last make a vow of reconciliation.

CHORUS OF CAPULETS AND MONTAGUES:

MONTAGUES:

*Quoi — Roméo de retour —*
*Pour Juliette il s'enferme au tombeau*
*Des Capulets que sa famille abhorre!*

CAPULETS:

*Des Montagus ont brisé le tombeau*
*De Juliette expirée à l'aurore.*
*Ah malédiction sur eux.*
*Roméo — Juliette! Ciel!*
*Morts tous les deux et leur sang fume encore.*
*Quel mystère. Ah quel mystère affreux.*

PERE LAURENCE: *Je vais dévoiler le mystère — ce cadavre c'était l'époux de Juliette. Voyez vous ce corps étendu sur la terre, c'était la femme, hélas, de Roméo, c'est moi qui les ai mariés.*

(CHORUS) : *Mariés!*

*Oui, je dois l'avouer. J'y voyais le gage salutaire d'une amitié future entre vos deux maisons unis.*

(CHORUS) : *Amis de* { *Montagus!* / *Capulets!*
*Nous les maudisons.*

*Mais vous avez repris la guerre de famille. Pour fuir un autre hymen, la malheureuse fille au désespoir vint me trouver. "Vous seul," s'écria-t'elle, "auriez pu me sauver. Je n'ai plus qu'à mourir." Dans ce péril extrême, je lui fis prendre — afin de conjurer le sort — un breuvage qui le soir même lui fis prêter la pâleur et le froid de la mort. Et je venais sans crainte ici la secourir, mais Roméo, trompé dans la funèbre enceinte, m'avait devancé pour mourir sur le corps de sa bien-aimée. Et presqu'à son réveil Juliette, informée de cette mort qu'il porte, en son sein dévasté du fer de Roméo s'était contre elle armée, et passait dans l'éternité, quand j'ai paru. Voilà toute la vérité.*

(CHORUS) :

*Mariés! —*

PERE LAURENCE:

AIR

*Pauvres enfants que je pleure*
*Tombés ensemble avant l'heure*
*Sur votre sombre demeure*
*Viendra pleurer, viendra pleurer l'avenir.*
*Grande par vous dans l'histoire,*
*Vérone un jour sans y croire*
*Aura sa peine et sa gloire*
*Dans votre seul souvenir.*
*Où sont ils maintenant*
*Ces ennemis farouches*
*Capulets — Montagus —*
*Venez, voyez, touchez —*
*La haine dans vos coeurs,*
*L'injure dans vos bouches,*
*De ces pâles amants, barbares,*
*Approchez.*

*Dieu vous punit dans vos tendresses —*
*Ses châtiments, ses foudres vengeresses*
*Ont le secret de nos terreurs.*
*Entendez vous — sa voix qui tonne:*
*Pour que là haut*
*Ma vengeance pardonne*
*Oubliez, oubliez vos propres fureurs.*

CHORUS:

(CAPULETS AND MONTAGUES):

*Mais notre sang rougit leur glaive.*
*Le nôtre aussi contre eux s'élève.*
*Qui tua Mercutio et Benvolio?*
*Ils ont tué Tybald et Pâris donc?*
*Perfides point de paix, non!*
*Lâches point de trêve, non!*

PERE LAURENCE:

*Silence, malheureux! pouvez-vous sans remords*
*Devant un tel amour étaler tant de haine —*
*Faut-il que votre rage en ces lieux se déchaîne*
*Rallumée aux flambeaux des morts!*
*Grand Dieu qui voit au fond de l'âme*
*Tu sais si mes voeux étaient purs —*
*Grand Dieu! d'un rayon de ta flamme*
*Touche ces coeurs sombres et durs.*
*Et que ton souffle tutélaire*
*À ma voix sur eux se levant*
*Chasse et dissipe leur colére*
*Comme la paille au gré du vent.*

CHORUS:

(CAPULETS AND MONTAGUES):

*O Roméo, jeune astre éteint*
*O Juliette, douce fleur*
*Dans ces moments suprêmes*
*Les Capulets / Montagus* } *sont prêts eux-mêmes*
*Comme la paille au gré du vent*
*A s'attendrir sur ton destin.*
*Dieu, quel prodige étrange*
*Plus d'horreur — plus de fiel —*
*Mais des larmes du Ciel*
*Toute notre âme change.*



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# *Shakespeare Abroad*



"SHAKESPEARE, I see, has scored a TV award to add to the film laurels of his *Caesar.*" This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

"How the great William got into Hollywood, TV, and repeatedly inspired Berlioz and other composers previously, is an epic. But most striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet, The Tempest,* and *Hamlet.*

"As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture, Romeo and Juliet.*

"Russian translations of Shakespeare's plays were sporadic and of slow growth.

"However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev's Shakespeare lore? It is a striking story.

"Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear.* A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture,* which has been reckoned a masterly work. To this he added incidental music for the entire drama.

"And the actor who inspired this Russian's music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge."

PERE LAURENCE:

*Jurez donc par l'auguste symbole*
*Sur le corps de la fille et sur le corps du fils*
*Par ce bois douloureux qui console*
*Jurez tous, jurez par le saint crucifix*
*De sceller entre vous une chaîne éternelle*
*De tendre charité — d'amitiè fraternelle*
*Et Dieu qui tient en main le futur jugement*
*Au livre du pardon, inscrira ce serment.*

CHORUS:

*Nous jurons etc.*

## THE FORMAL PLAN

Berlioz has opened a preface to the score with these words: "There is no doubt that the special character of this work will be misunderstood." The statement may well have been ironic. Already looked upon as a preposterous innovator, Berlioz was here proposing a work which was "neither an opera in concert form nor a cantata, but a symphony with chorus" — a dramatic symphony. He had been obstinately misunderstood by his vociferous opponents for reactionary or personal reasons.

The symphony has the general plan of four movements with a Prologue as a vocal introduction to the first. The Love Scene and the Queen Mab Scherzo, both instrumental, correspond to the slow movement and scherzo, while the choral finale rounds out the whole. The subject and its verbal treatment add various episodes to this scheme. The composer has restricted the solo voices to narration, realizing that if they were given dialogue or musical characterization he would have found himself writing an opera or a cantata. He has solved the problem of maintaining a symphonic medium by relegating the textual exposition to the first part of the symphony in which he outlines the whole story in recitative style. In this way he has disencumbered himself of verbal impedimenta and is free to translate into purely orchestral tones the supreme moments of Shakespeare's tale as he had seen and experienced them years before.

The music of the ball obviously admitted no interpolation of voices. The *"scene-d'amour"* is proof in itself that Berlioz could pour out his heart and use his skill more intensely, more completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. Thus the gossamer magic of the Queen Mab Scherzo would have been destroyed at once by a text. When in the end Friar Laurence addresses the two rival houses, the action is over. A moral can be suitably drawn in vocal lines and the final reconciliation naturally provides a choral close in the grand manner.

It was in December, 1838, that Paganini, excited by a performance of Berlioz's "Harold in Italy," knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand — this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs.

There could not have been a greater boon for Berlioz at that moment. Weighted down by the necessity of attending endless concerts and writing paragraphs about them together with other routine duties involving livelihood, he needed just this liberation to take a long breath and compose exactly what he pleased. After the failure of *Benvenuto Cellini* which had barely attained a fourth performance at the Opéra, he needed a boost to his self-esteem. Over and above this, the circumstances of the gift created discussion on all sides. What was Paganini's motive? He had a reputation for being close-fisted (*"grippesou"*), a reputation contradicted by many generous actions.* Some accused the *"virtuose infernal"* of trying to make an impression upon the public and the critics; others said he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. Even his enemies were impressed by the fact that Paganini had knelt before Berlioz and called him the only one to succeed Beethoven.

When he asked Paganini what he should compose, his friend announced: "I cannot advise you. You know what suits you best."

A wise answer! Berlioz's mind was his own, and Shakespeare's "Romeo and Juliet," the subject which he had been nurturing for years, was the inevitable decision. It was twelve years before that he had first beheld the lovely Irish actress, Henrietta Smithson, in the part of Juliet, which had transported him even more powerfully than her Ophelia of the night before.

"Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried to myself: 'I am lost! I am lost!' Knowing no English, I could grope but mistily through the fog of a translation, could see

* The comment of Jacques Barzun is to the point: "When Paganini refused to play for another artist's benefit, he was a 'miser,' but when he played in the cholera-infested city for the benefit of the plague victims, no one bothered to call him a hero."

Shakespeare only as in a glass, darkly. The poetic weft that winds its golden thread in network through those marvelous creations was invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: 'I will marry Juliet, and write my greatest symphony on the play.' I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained."

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing "Juliet," whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But Berlioz' vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: "of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare." Berlioz' first impressions seem to have been absolutely indelible. He tells us in his *Memoirs* that he mentioned the Queen Mab speech to Mendelssohn in Rome in 1831 as a subject for a scherzo, the kind of scherzo Mendelssohn loved to compose. He instantly regretted having put the idea into his friend's head. "For several years afterwards I dreaded hearing that he had carried it out. . . . Fortunately, he never thought of it."

He has also told us of the intensity of his childhood infatuation for "Estelle" which stayed with him to his last years: "The other love came to me in my manhood," he wrote after his wife's death, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and my whole being were invaded by a cruel, maddening passion in which the love of a great artist and the love of a great art were mingled together, each intensifying the other." "She inspired you," Liszt then wrote to him from Weimar, "you sang of her; her task was done." And Jules Janin, his royal literary colleague, then wrote lines in long retrospect which must have deeply touched the composer:

"With what cruel rapidity pass away the divinities of fable! How frail they are, these frail children of Shakespeare and Corneille! Alas! it was not so very long ago, when, one summer's evening, in all the arrogance of youth, we saw her in a balcony overlooking the road to Verona, Juliet with her Romeo, Juliet, trembling in the intoxication of her happiness, listening to the nightingale of the night and the lark of the morning. She was in white, and listening dreamily, with a

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sublime fire in her half-averted glance. In her lovely, pure golden voice we heard the prose and poetry of Shakespeare ringing out in triumphant tones, instinct with undying life. A whole world was hanging on the grace, the voice, the enchanting power of this woman."

Berlioz' first raptures over the "Juliet" who was destined to become his wife were mingled with an enthusiasm for Shakespeare which was surely something far more than hypnotism by the Irish beauty. It ran in full accord with the new "discovery" of Shakespeare by literary Paris, a discovery in which Berlioz was a leading spirit, but still one of many. Shakespeare could be called Berlioz' greatest love of all. He made musical use in one way or another (besides a youthful attempt at *The Tempest*) of *Hamlet,* for which he wrote incidental music; *King Lear,* his title of an overture; and *Much Ado About Nothing* (his opera, *Béatrice et Bénédict*). This is proof less of Berlioz' literary taste, for he knew almost no English, than of the strong romantic side of the Bard, the reaching power of his combined ardor and melancholy as prime dramatic material.

Berlioz at this time was by no means without backers. He had become a controversial topic, across tables and in many columns of print. Jules Janin defended him stoutly; Joseph d'Ortigue wrote a full length book in defense of Berlioz as an operatic innovator comparable to Gluck. Praise obviously biased, more provocative than persuasive, nurtured skepticism and antagonism, as it has before and since. Curiosity filled the house for *Romeo and Juliet.* Many notables were present, and a good part of intellectual Paris. The performing forces were "satisfactory," to use Berlioz' words. The Ball Music brought shouts of enthusiasm, and the scherzo was accounted extraordinary; the rather theatrical close brought renewed cheers. But the first part mystified the audience, the funeral music of Juliet was received coldly, and the love scene puzzled them and was received with more respect than warmth. There were three performances, and the net return, as Berlioz remarked bitterly in a letter, was 1100 francs.

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(*Continued from page 4*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benevenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *Lohengrin* Prelude; Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

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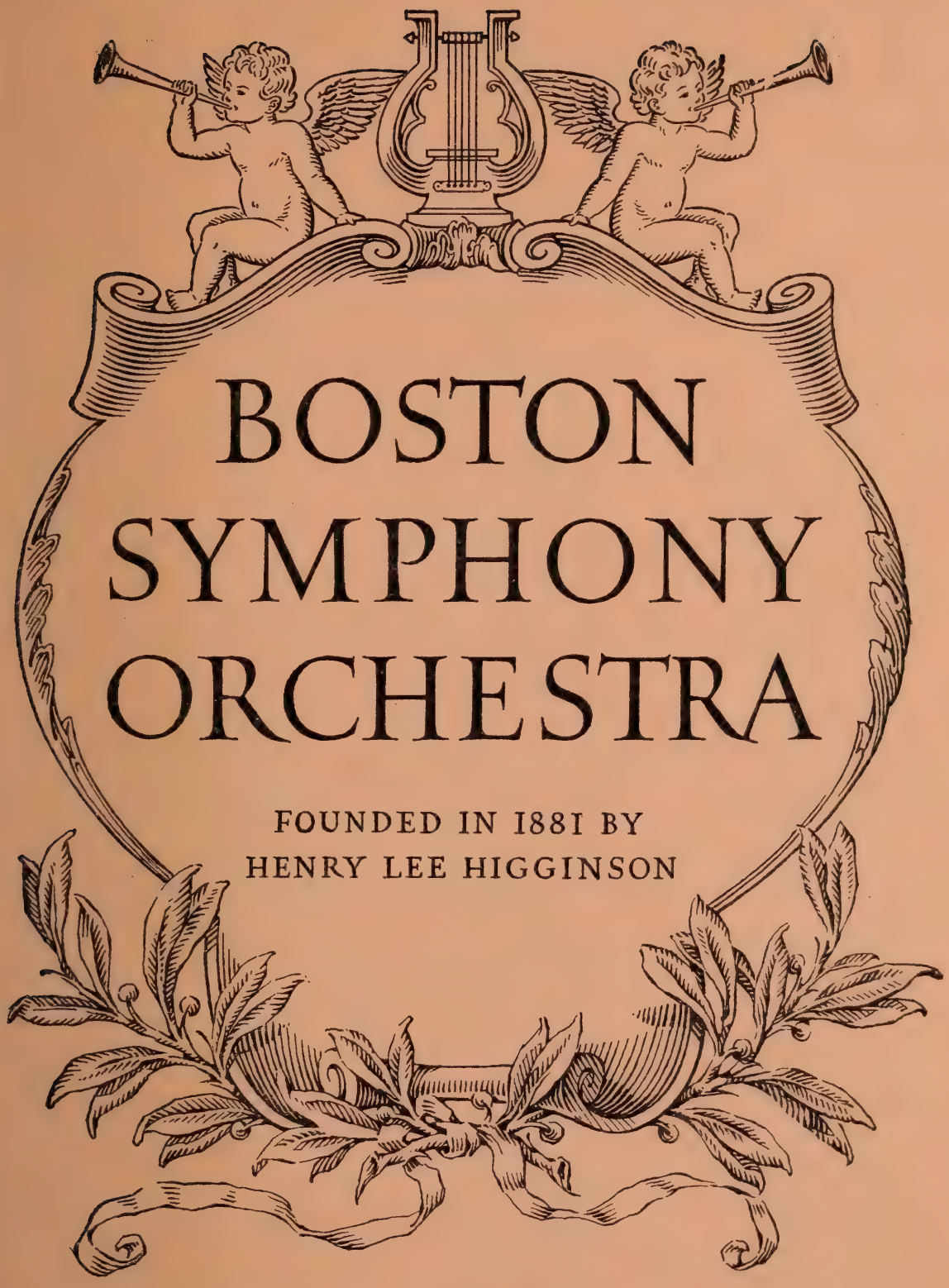
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# Miscellaneous Programmes



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(Seventy-third Season, 1953–1954)

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RICHARD BURGIN, *Associate Conductor*

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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin

MONDAY EVENING, *October* 19

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

John M. Greene Hall [*Smith College*] Northampton

# *Boston Symphony Orchestra*

SEVENTY-THIRD SEASON, 1953–1954

CHARLES MUNCH, *Music Director*

MONDAY EVENING, October 19, *at* 8:00 *o'clock*

## Program

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

HONEGGER.....Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

WAGNER.....Excerpts from Act III, “Die Meistersinger von Nürnberg”

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# *Shakespeare In Russia*



"SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar.*" This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

"How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet, The Tempest,* and *Hamlet.*

"As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture, Romeo and Juliet.*

"Russian translations of Shakespeare's plays were sporadic and of slow growth.

"However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev's Shakespeare lore? It is a striking story.

"Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear.* A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture,* which has been reckoned a masterly work. To this he added incidental music for the entire drama.

"And the actor who inspired this Russian's music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge."

# CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND CHOIRS

*By* George Frideric Handel

Born at Halle, February 23, 1685; died at London, April 14, 1759

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This concerto, of which the date of composition and of any contemporary performances is unknown, was performed at Glasgow, Scotland, in a bi-centenary celebration of Handel's birth, on February 12, 1885. It was played at the concerts of the Boston Symphony Orchestra on December 26, 1891, under the direction of Arthur Nikisch, and repeated on December 28, 1907, October 25, 1913, November 12, 1915, March 31, 1922, and April 26, 1935. The edition by G. F. Kogel has been used for the most part. In 1935, Dr. Koussevitzky included it as part of a Bach-Handel Festival on the 250th Anniversary of the birth of the two composers.

The concerto is written for two complementary groups, each containing two oboes, two horns and bassoons, with a string orchestra.

For many years the unpublished manuscripts of Handel's works, in his own hand or that of his amanuensis in his final blindness, John Christopher Smith, lay little regarded in the collections in Buckingham Palace, the British Museum, and the Fitzwilliam Museum at Cambridge University. When the 200th anniversary of the composer's birth generated festival celebrations, William Smith Rockstro, who had drawn attention to the existence of a "Double Concerto Grosso" in F in his *Life of Handel* in 1882, proceeded to copy and prepare for performance five movements, which were duly brought to life in Glasgow in 1885, and in the same year at the Crystal Palace concerts in London under the direction of August Manns.

It is very probable, although there is no real record of the event, that this concerto was performed in Handel's lifetime, when concertos were expected by London audiences between the parts of an oratorio, at Lincoln's Inn Fields Theatre or Covent Garden. Handel's music was also in demand at private houses or at the open air concerts in Vauxhall or Marylebone Gardens. The King's Band could furnish capable wind players for such purposes.

The first to make known the existence of this concerto was Victor Schoelcher, an early biographer (1857). Schoelcher was a refugee from France where his criticism of the regime of Napoleon III was unwelcome; in England he became an avid student of the Handel manuscripts. In the library of Buckingham Palace he found a portfolio of "Sketches" which contained, among other things, instrumental movements scored for strings with two wind choirs. Since the second movement used a descending figure also found in the Hailstone Chorus

of *Israel in Egypt* and the third began like the chorus "Lift up your heads" from *The Messiah* he assumed that these movements were studies for "additional accompaniments" to those works.

Rockstro cleared up this misapprehension by comparing various manuscripts and piecing out a concerto in twelve movements which could not have had anything more than a passing thematic connection with the oratorios. He pointed out that the absence of a completed ninth movement was "less deplorable than has been supposed, for the seventh, eighth and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797." (This was Samuel Arnold, who had made the first attempt at a complete edition.) He was thus able to restore the concerto to its complete form. By the watermarks on the paper, the handwriting and other such clues, he came to the "irresistible" conclusion that it must have been composed at about the same time as *The Messiah:* that is, between the years 1740 and 1745.

Rockstro assembled from the three collections twelve movements, as follows: — I Pomposo; II — Allegro; III — A tempo giusto; IV — Largo; V — Allegretto ma non troppo; VI — A tempo ordinario; VII — Andante larghetto; VIII — Allegro; IX — Allegro; X — Adagio; XI — Allegro ma non troppo; XII — March (found in *Judas Maccabaeus*).

Friederich Chrysander, in preparing the monumental *Handel Gesellschaft,* published nine movements in his forty-seventh volume in 1886 as the second of two *"Concerti a due Cori,"* the first, in the same instrumentation, being in B-flat.

There have been further editions. Gustav Kogel (1849–1921), a conductor once employed by the Peters Edition in Leipzig, arranged a suite of five movements for the Museum Concerts in Frankfort-am-Main in 1902. They are the movements I, II, VI, IV, VIII, of the *Handel Gesellschaft,* and have been used in previous performances by the Boston Symphony Orchestra, except on March 31, 1922, when Pierre Monteux restored the original edition of Chrysander.



An edition by Max Seiffert (1906) contains nine movements.

Of the movements used by Kogel the second, third, fourth and fifth are here performed:

I. Pomposo. 4/4. The theme is taken from *Esther,* Handel's first English oratorio, performed in 1732. The music is there found in two choruses, "Jehovah crown'd with glory bright" and "He comes to end our woes." There are upsweeping scales accentuating the "pompous," striding chords. Philip Hale was reminded by this music of Rockstro's characterization: "Mr. George Frederic Handel is by far the most superb personage one meets in the history of music."

II. Allegro. 3/4. Rockstro points out the similarity of the descending passages in sixteenth notes to the Hailstone Chorus from *Israel in Egypt.*

III. A tempo ordinario. 4/4. The principal theme is found in the composer's *Occasional Oratorio* composed in 1745. The theme is set off by rapid passages from the horns.

IV. Largo (in D minor). 12/8. This movement, like the first, quotes from the Oratorio *Esther.* The theme is found in the chorus "Ye sons of Israel mourn." It is in the form of a siciliano.

V. Allegro. 12/8. The movement which Kogel has well chosen for a jubilant finale opens with horn fanfares, in which the other instruments presently join.

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## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be,

of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience main-

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* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.


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tained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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# SYMPHONY FOR STRING ORCHESTRA

*By* ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Münch conducting.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato, *pp,* with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins. (The choral theme is the composer's own.)

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been recently composed.

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## ENTR'ACTE

# WHAT MAKES MELODIC NEWS?

*By* Francis D. Perkins

(Quoted from the *Musical Courier*)

Once, in the early days of commercial aviation, a New York music critic was on a plane that made a crash landing in a Czechoslovak meadow, and caused some damage to the reviewer's nose. When told about it, one of his paper's editors doubted the incident, saying, "No music critic would have the nerve to go up in an airplane. The machine must have fallen on him."

The story may be apocryphal, but it reflects a point of view held thirty years ago by certain hardboiled newspapermen who thought that music critics were sheltered creatures. This traditional point of view did not usually question a critic's courage, but doubted whether he would recognize a real news story even if he tumbled into it. If, for instance, a raucous tenor at the Metropolitan should be shot and killed by an anguished listener, the critic would not rush to phone his paper, it was maintained, but wait and mention the incident in the fourth or fifth paragraph of his review.

Some also wondered if music critics had any real reason for existence. "Why not," I used to be asked from time to time back in the 1920's, "have a good reporter cover the operas and concerts, and tell the facts without these long words and personal opinions?"

I have not heard this point of view aired recently, but it may still be held by some newspapermen and newspaper readers. It also includes a basic division: news is news, and a critic's opinion is not news. Here, however, one might quote the ancestral ghost in Ruddigore who remarked, "Fallacy somewhere, I fancy."

To illustrate it, we might imagine a strictly factual account of a concert: who performed, what he or they performed, and when and where, along with some vital statistics about the performers, notes on the size of the audience and the amount of applause, and the fact that a uniformed official took tickets at the door and ushers escorted the spectators to their seats. But all this, no matter how comprehensive, would leave out what in most cases would be the real news of the occasion, the quality of the performance and of the music. Our hypothetical good reporter would probably go beyond mere external facts in writing an adequate story, but if he should write anything about the music or the performance, he would be indulging in music criticism.

The distinction is not between news and non-news, but between musical and general news. In musical news of public performances,

the undisputed facts (who did what) are only the take-off point for the main musical news (what it was like). And this, until some scientist devises an infallible music-critical machine, must consist mainly of the individual reviewer's impressions and opinions, backed by his experience, information and knowledge of what he is writing about.

Like general news, musical news has its relative importance. It depends to some extent upon the prominence of the organizations and musicians concerned, but not necessarily; a hitherto unknown artist who displays a truly remarkable talent may well rate more space than an established artist in customary form in his second or third recital of the season. A student group introducing a significant new opera will get more attention than is afforded to the Metropolitan's sixth Rigoletto of the operatic year. A policy of the Herald Tribune music department is to give new or unfamiliar music first importance, especially if it seems to be something of more than passing value. In both kinds of news, the routine and customary elements usually take the back seats.

A present tendency in metropolitan reviewing is to keep non-musical routine facts as short as possible. It used to be a custom to wind up a review, especially a not particularly contemporary one, with the remark that a large (fair-sized) audience gave enthusiastic (cordial) applause, or some variation on that theme. But the house may be papered and the applause stimulated by a friendly claque. An accurate report would have to analyze these matters, but one can imagine the howl that might arise if an inquisitive reviewer ventured to do so.

As a rule, a musical performance follows its destined course. The conductor does not fall off the podium; the orchestra or the opera singers do not start a free fight; the house does not catch fire. But sometimes a reviewer will find a general news story thrust upon him. It may be predictable, as when pickets demonstrated at Carnegie Hall on the evening of Walter Gieseking's recital last April. In that case, the responsible editor can tell the reviewer to cover both the demonstration and the concert, or assign a reporter for the outside activities. It is also for the editor to decide whether the reporter turns his facts over to the reviewer, or writes a separate story.

It may also be unpredictable. The reviewer, prepared to gather purely musical impressions, will be confronted by some dramatic and unexpected event, ranging from comedy, as when a noted conductor suffered a fracture of the suspenders while on the podium, to poignant tragedy, as when Simon Barere dropped dead on the stage of Carnegie Hall two years ago while playing Grieg's Piano Concerto with the Philadelphia Orchestra in a special concert of Scandinavian music. In such a case the reviewer must immediately become a general reporter, swiftly notifying his city desk and finding out what he can.

I had a useful and embarrassing lesson long ago, when a prominent pianist suddenly felt tired of it all, and decided not to turn up for a Carnegie Hall recital. Our music staff was smaller in those days; I thought that the artist was merely unusually late and left to cover the three other events on my schedule. Back at Carnegie Hall, I found another pianist, who had been in the audience, giving the recital, and was about to telephone when a friend said that he had already notified my paper. So I waited to comment on the accomplished substitute. But since the message (which turned up in my mail box) did not stress the unusual nature of the situation, I received a warm and deserved bawling out when the story appeared in an earlier edition of the Times. The moral was, do your own phoning.

In reporting Barere's death, I had better fortune; I reached the phone booth, dime in hand, in an impromptu meeting with two music-loving Herald Tribune reporters who had come to enjoy the concert. This meant that the tragedy could be reported without interruption while finding out further details.

Among other memorable events which called for immediate reporting were the time when a Metropolitan Opera audience, hearing Lawrence Tibbett's first Ford in Falstaff, mistakenly thought that he was being done out of a solo curtain call, and applauded fervently until he received one; and the time when Curt Taucher, singing Siegfried, fell thirty feet through a smoke-concealed trap after defying Wotan, and climbed back to the stage before the curtain rose on Brünnhilde's fire-girt rock. No one would have noticed if the Metropolitan's press department had not told us about it. The tenor was severely hurt, but completed his role without giving any hint of his injuries.

Actually, some of the memorable old-timers among our music critics took pride in their newspaper ability outside of the musical field. Henry E. Krehbiel, in his early Tribune days, dealt with politics, and William J. Henderson was a master in reporting yacht races. And I doubt whether any music critic today, finding his concert or opera turned into a major general news story, would lose any time in doing his duty as a reporter.

His duty to the very last — even if it necessitated giving up a few of his pet bits of technical jargon, such as portamento and crescendo, and plunging in — verbally at least — where the fire was hottest.



# SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

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The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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# EXCERPTS FROM ACT III, *"DIE MEISTERSINGER VON NÜRNBERG"*

*By* RICHARD WAGNER

Born at Leipzig, May 22, 1813; died in Venice, February 13, 1883

*"Die Meistersinger von Nürnberg"* was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the 'cellos. Wagner himself has explained his purpose: "The opening theme for the 'cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she fain would fly away, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the 'cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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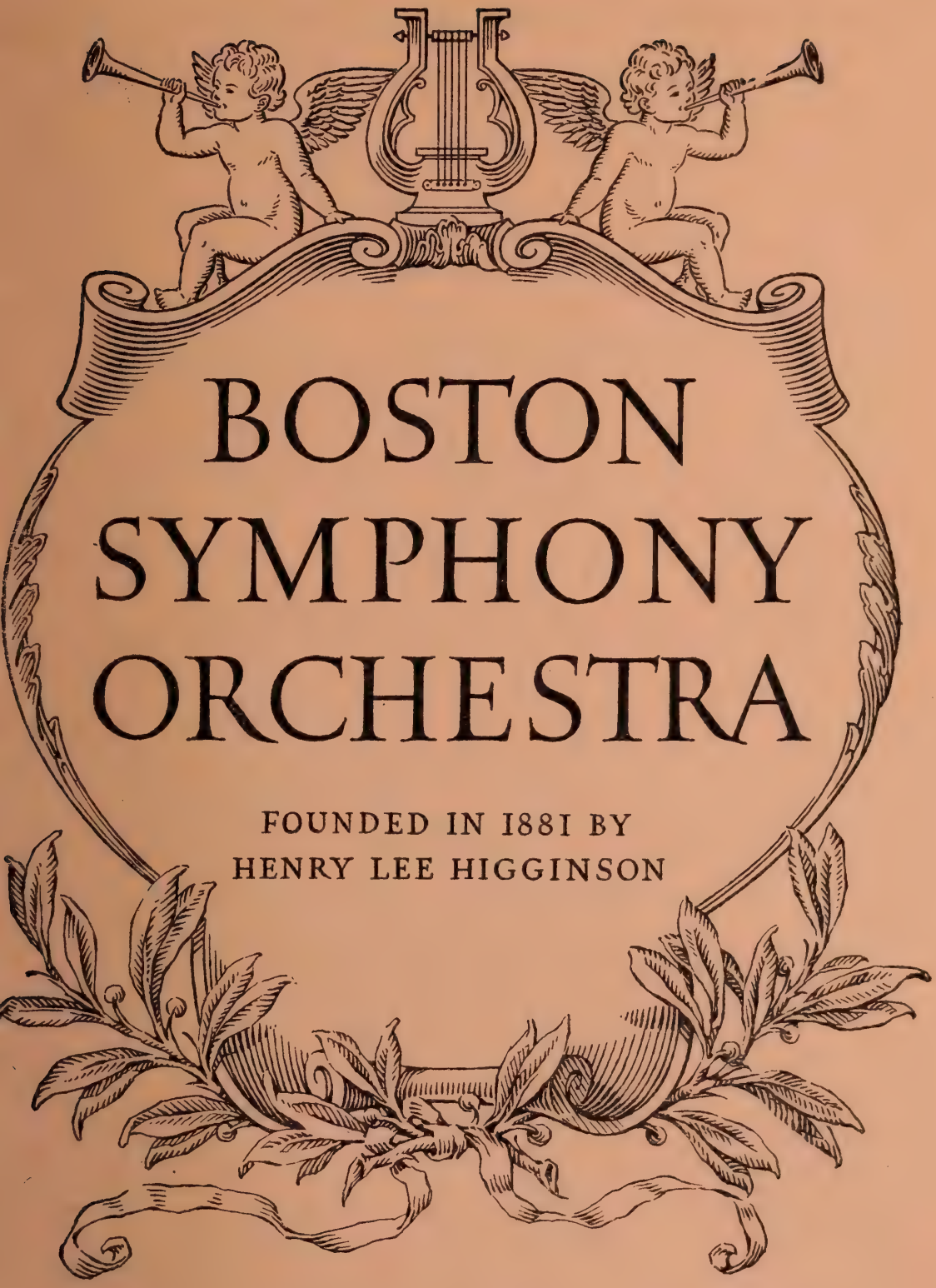
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*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

Hill Auditorium [*University of Michigan*] Ann Arbor

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

THURSDAY EVENING, OCTOBER 22, *at* 8:30 *o'clock*

## Program

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

HONEGGER.....Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

WAGNER.....Excerpts from Act III, “Die Meistersinger von Nürnberg”

Introduction — Dance of the Apprentices
Assemblage of the Mastersingers

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# *Shakespeare In Russia*



"SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar.*" This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

"How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet, The Tempest,* and *Hamlet.*

"As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture, Romeo and Juliet.*

"Russian translations of Shakespeare's plays were sporadic and of slow growth.

"However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev's Shakespeare lore? It is a striking story.

"Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear.* A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture,* which has been reckoned a masterly work. To this he added incidental music for the entire drama.

"And the actor who inspired this Russian's music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge."

## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

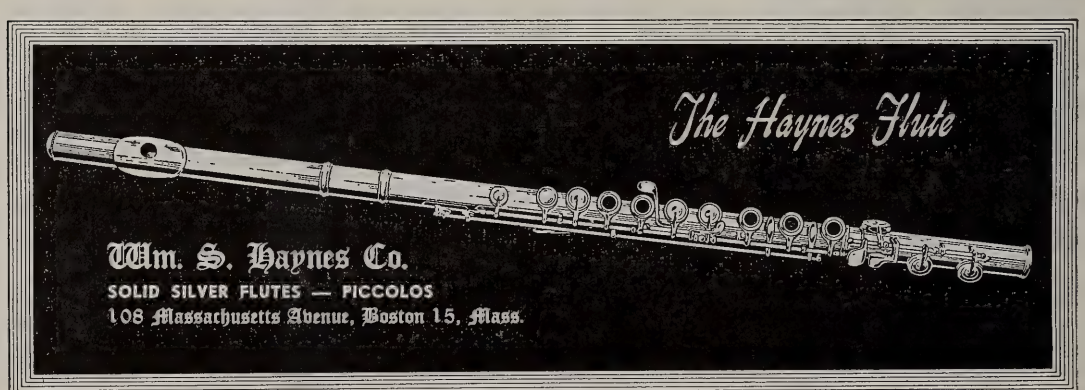
Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that

he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life



and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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## ENTR'ACTE

### SOMETHING CLASSICAL, SOMETHING NEW . . .

HAROLD C. SCHONBERG

(Quoted from the *Musical Courier*)

THE repertoire. Everybody (except the public) is lately complaining about the symphonic repertoire. The Fifty Pieces, it appears, are getting their annual workout, huffing and puffing, and crowding less fortunate competitors off the track, or trampling them into the ground. There are even rumours that persist in cropping up, one of which revolves around an important musical director of an equally important orchestra who, it is claimed, has ordered his associates to adhere to the tried and true.

A lot of ink has been wasted on theorizing the formula for an ideal programme. "Something classic, something new . . ." Why not try something heretical — try to programme only good music? Not necessarily eternal masterpieces — there are only a limited number of those, though more than conductors seem to think — but the good bread and butter that miraculously has remained fresh throughout the centuries. That would include, of course, the inevitable Beethoven-Brahms-Tchaikovsky grouping. We can't get too far away from them; they're here to stay, for the time being at any rate. They're fine

pieces too, in case anybody should ask; only by now they have about lost their power to surprise. If they were human, one might say that not a wrinkle of their noble faces remains unexplored; they have been put on display too many times; their little gestures and habits tend to become annoying, even though we know deep inside of us that they are irreplaceable. They develop speech defects; they are too much with us. Let's by all means honour them and proudly present them on occasions of state, but let's make some new acquaintances, especially among the younger generation; and also among the older people on the next block.

And let's leave the "contemporary" out of music. A work is none the better or none the worse by the extraneous fact of its having been written a few hours ago. It's the musical content that counts, and orchestras owe no debt to inferior music whatever its contemporaneity. This term "modern" or "contemporary," as applied to music, has done more harm than good. It conjures up a fearsome vision of accidentals and twelve tones; of loud screeches and ear-splitting dissonances. It is used indiscriminately for Prokofieff, Poulenc and Perpessa — and is shouldn't be. There is no such thing as "modern" music, really. There is only music, and it is up to conductors to present it.

The only debt musicians owe, then, is to music, and there are a lot of promissory notes outstanding. We talk about furthering the music of our own time. Fine; but how about also furthering the music of Mozart? Getting away from the Fifty Pieces does not, as many apparently take for granted, mean an automatic propulsion toward repertorial exotica. Mozart wrote forty-one symphonies, out of which (let us be kind) some half-dozen occasionally are played. What's wrong with the ones in C (K. 338), or A (K. 201), or the tiny one in E flat (K. 184), to mention only three? He wrote twenty-seven piano concertos, and a few are assured of regular hearings, but why aren't the magnificent ones in B flat (K. 456) or C (K. 503) or G (K. 453) heard more often? Haydn has over a hundred symphonies; what about *them?* These pieces, mind you, are not the experimental products of marginal


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RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.

composers. They are flaming masterpieces composed by men of genius. The lack of initiative in programs making would suggest that they suffer from staggering cases of musical chickenpox, requiring that they stay in permanent quarantine. One could cite any number of fine orchestral works so stricken—Dvorak's D minor and D major Symphonies, Franck's *Les Djinns,* D'Indy's Second Symphony, Falla's *Nights in the Gardens of Spain,* Elgar's A flat Symphony, Vaughan Williams' F minor Symphony, Debussy's *Martyre de Saint-Sebastien,* Johann Strauss' *Ziguenerbaron* Overture, Kalinikov's G minor Symphony (there may, as the late Harvey Grace used to say, be cultivated groans at the latter two; but why? I wish all orchestral pieces were as good), Delius' *Song of the High Hills,* any of the Handel Concerti Grossi — oh, any number.

But if the orchestral repertoire is bound in a few dimensions, the piano repertoire is a little bubble of precious glass, wherein rattle around a few standbys, some by now so dried up (*e.g.,* the Bach-Busoni Chaconne, as delivered by the majority of recitalists) that they stand a good chance of disintegrating if poked by an inquiring finger. What makes pianists so blind to the existence of any but a handful of Beethoven's thirty-two sonatas, or Mozart's nineteen? It must be years since the fine F major Mozart — the contrapuntal one, K. 494-533 — has been played in a New York recital; and as for the Beethoven Op. 54 or 79, well. . . . Pianists eager for a French group immediately turn to the often-played Ravel or Debussy pieces, completely ignoring Faure's Theme and Variation in A flat or some of the attractive Poulenc trifles. Liszt's B minor Sonata is played to death; his *Weinen, Klagen Variations* weep in silence. There is no literature richer than that of the piano, and it is scarcely explored by recitalists.

Where does the public stand in relation to all of this? Hard to say; nobody has ever really been able to analyze the public, as confirmed by several events of the last few months. According to one segment of experts, the musical public is a combination of Pithecanthropus Erectus and a member in good standing of the late Jukes family. The public, say these experts, has to be treated like an infant, who cries if he doesn't get his steady ration of *Pathetiques* and Brahms Firsts; who has to be coddled, cuddled, and pampered into paying the bills. He is the customer, he is always right, and it's just too bad if his tastes are on a primitive plane. But, according to another segment of experts, the public is anything but a fool. He's pretty bright, as a matter of fact. He wants new music, new sensations, new ideas; he is beginning to get fed up with the standard fare. If not precisely a poppy-and-lily esthete (they say), the public is at least more intelligent than given credit for.

## ENTR'ACTE

# WHAT MAKES MELODIC NEWS?

*By* Francis D. Perkins

(Quoted from the *Musical Courier*)

Once, in the early days of commercial aviation, a New York music critic was on a plane that made a crash landing in a Czechoslovak meadow, and caused some damage to the reviewer's nose. When told about it, one of his paper's editors doubted the incident, saying, "No music critic would have the nerve to go up in an airplane. The machine must have fallen on him."

The story may be apocryphal, but it reflects a point of view held thirty years ago by certain hardboiled newspapermen who thought that music critics were sheltered creatures. This traditional point of view did not usually question a critic's courage, but doubted whether he would recognize a real news story even if he tumbled into it. If, for instance, a raucous tenor at the Metropolitan should be shot and killed by an anguished listener, the critic would not rush to phone his paper, it was maintained, but wait and mention the incident in the fourth or fifth paragraph of his review.

Some also wondered if music critics had any real reason for existence. "Why not," I used to be asked from time to time back in the 1920's, "have a good reporter cover the operas and concerts, and tell the facts without these long words and personal opinions?"

I have not heard this point of view aired recently, but it may still be held by some newspapermen and newspaper readers. It also includes a basic division: news is news, and a critic's opinion is not news. Here, however, one might quote the ancestral ghost in Ruddigore who remarked, "Fallacy somewhere, I fancy."

To illustrate it, we might imagine a strictly factual account of a concert: who performed, what he or they performed, and when and where, along with some vital statistics about the performers, notes on the size of the audience and the amount of applause, and the fact that a uniformed official took tickets at the door and ushers escorted the spectators to their seats. But all this, no matter how comprehensive, would leave out what in most cases would be the real news of the occasion, the quality of the performance and of the music. Our hypothetical good reporter would probably go beyond mere external facts in writing an adequate story, but if he should write anything about the music or the performance, he would be indulging in music criticism.

The distinction is not between news and non-news, but between musical and general news. In musical news of public performances,

the undisputed facts (who did what) are only the take-off point for the main musical news (what it was like). And this, until some scientist devises an infallible music-critical machine, must consist mainly of the individual reviewer's impressions and opinions, backed by his experience, information and knowledge of what he is writing about.

Like general news, musical news has its relative importance. It depends to some extent upon the prominence of the organizations and musicians concerned, but not necessarily; a hitherto unknown artist who displays a truly remarkable talent may well rate more space than an established artist in customary form in his second or third recital of the season. A student group introducing a significant new opera will get more attention than is afforded to the Metropolitan's sixth Rigoletto of the operatic year. A policy of the Herald Tribune music department is to give new or unfamiliar music first importance, especially if it seems to be something of more than passing value. In both kinds of news, the routine and customary elements usually take the back seats.

A present tendency in metropolitan reviewing is to keep non-musical routine facts as short as possible. It used to be a custom to wind up a review, especially a not particularly contemporary one, with the remark that a large (fair-sized) audience gave enthusiastic (cordial) applause, or some variation on that theme. But the house may be papered and the applause stimulated by a friendly claque. An accurate report would have to analyze these matters, but one can imagine the howl that might arise if an inquisitive reviewer ventured to do so.

As a rule, a musical performance follows its destined course. The conductor does not fall off the podium; the orchestra or the opera singers do not start a free fight; the house does not catch fire. But sometimes a reviewer will find a general news story thrust upon him. It may be predictable, as when pickets demonstrated at Carnegie Hall on the evening of Walter Gieseking's recital last April. In that case, the responsible editor can tell the reviewer to cover both the demonstration and the concert, or assign a reporter for the outside activities. It is also for the editor to decide whether the reporter turns his facts over to the reviewer, or writes a separate story.

It may also be unpredictable. The reviewer, prepared to gather purely musical impressions, will be confronted by some dramatic and unexpected event, ranging from comedy, as when a noted conductor suffered a fracture of the suspenders while on the podium, to poignant tragedy, as when Simon Barere dropped dead on the stage of Carnegie Hall two years ago while playing Grieg's Piano Concerto with the Philadelphia Orchestra in a special concert of Scandinavian music. In such a case the reviewer must immediately become a general reporter, swiftly notifying his city desk and finding out what he can.

I had a useful and embarrassing lesson long ago, when a prominent pianist suddenly felt tired of it all, and decided not to turn up for a Carnegie Hall recital. Our music staff was smaller in those days; I thought that the artist was merely unusually late and left to cover the three other events on my schedule. Back at Carnegie Hall, I found another pianist, who had been in the audience, giving the recital, and was about to telephone when a friend said that he had already notified my paper. So I waited to comment on the accomplished substitute. But since the message (which turned up in my mail box) did not stress the unusual nature of the situation, I received a warm and deserved bawling out when the story appeared in an earlier edition of the Times. The moral was, do your own phoning.

In reporting Barere's death, I had better fortune; I reached the phone booth, dime in hand, in an impromptu meeting with two music-loving Herald Tribune reporters who had come to enjoy the concert. This meant that the tragedy could be reported without interruption while finding out further details.

Among other memorable events which called for immediate reporting were the time when a Metropolitan Opera audience, hearing Lawrence Tibbett's first Ford in Falstaff, mistakenly thought that he was being done out of a solo curtain call, and applauded fervently until he received one; and the time when Curt Taucher, singing Siegfried, fell thirty feet through a smoke-concealed trap after defying Wotan, and climbed back to the stage before the curtain rose on Brünnhilde's fire-girt rock. No one would have noticed if the Metropolitan's press department had not told us about it. The tenor was severely hurt, but completed his role without giving any hint of his injuries.

Actually, some of the memorable old-timers among our music critics took pride in their newspaper ability outside of the musical field. Henry E. Krehbiel, in his early Tribune days, dealt with politics, and William J. Henderson was a master in reporting yacht races. And I doubt whether any music critic today, finding his concert or opera turned into a major general news story, would lose any time in doing his duty as a reporter.

His duty to the very last — even if it necessitated giving up a few of his pet bits of technical jargon, such as portamento and crescendo, and plunging in — verbally at least — where the fire was hottest.

# SYMPHONY FOR STRING ORCHESTRA

*By* ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Münch conducting.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato, *pp,* with a viola figure and a premonition in the violins of things to come. The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff,* and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins. (The choral theme is the composer's own.)

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been recently composed.

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# SUITE FOR ORCHESTRA, *"LE TOMBEAU DE COUPERIN"* ("COUPERIN'S TOMB")

*By* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

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The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.

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# EXCERPTS FROM ACT III, *"DIE MEISTERSINGER VON NÜRNBERG"*

*By* RICHARD WAGNER

Born at Leipzig, May 22, 1813; died in Venice, February 13, 1883

*"Die Meistersinger von Nürnberg"* was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of *"Die Meistersinger"* is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the 'cellos. Wagner himself has explained his purpose: "The opening theme for the 'cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she fain would fly away, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the 'cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler,* danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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PROGRAM

Brahms. . . . . Symphony No. 2 in D major, Op. 73

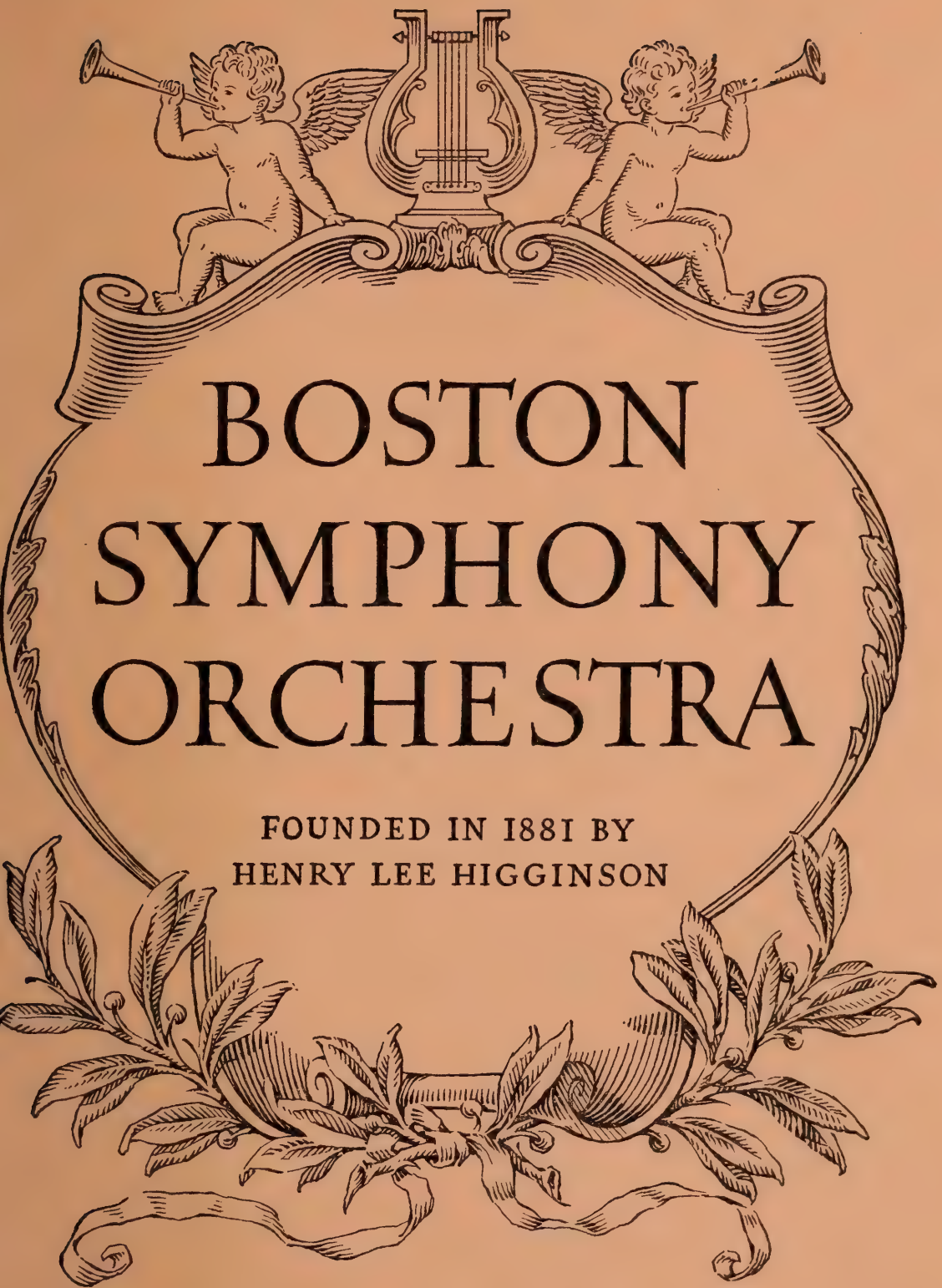
INTERMISSION

Honegger. . . . . Symphony No. 2 for String Orchestra

Ravel. . . . . "Le Tombeau de Couperin," Suite

Wagner. . . . . Excerpts from Act III, "Die Meistersinger von Nurnberg"

**********



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(Seventy-third Season, 1953–1954)

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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin

SATURDAY EVENING, *October* 24

*with historical and descriptive notes by*

JOHN N. BURK


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# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

| | | |
|---|---|---|
| **OCTOBER** | | |
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |
| **NOVEMBER** | | |
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |
| **DECEMBER** | | |
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |
| **JANUARY** | | |
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |
| **FEBRUARY** | | |
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |
| **MARCH** | | |
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |
| **APRIL** | | |
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

Eastman Theatre, Rochester

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

SATURDAY EVENING, October 24, *at* 8:15 *o'clock*

## Program

PIERRE MONTEUX, *Guest Conductor*

Wagner.....Overture to "The Flying Dutchman"

Debussy......"Prelude to the Afternoon of a Faun"
(Eclogue after the Poem of Stephane Mallarmé)

Strauss.....Suite from "Der Rosenkavalier"

INTERMISSION

Tchaikovsky.....Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

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# *Shakespeare In Russia*



"SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar.*" This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

"How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet, The Tempest,* and *Hamlet.*

"As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture, Romeo and Juliet.*

"Russian translations of Shakespeare's plays were sporadic and of slow growth.

"However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev's Shakespeare lore? It is a striking story.

"Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear.* A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture,* which has been reckoned a masterly work. To this he added incidental music for the entire drama.

"And the actor who inspired this Russian's music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge."

## PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka, Le Sacre du Printemps,* and *Le Rossignol;* Ravel's *Daphnis et Chloé* and Debussy's *Jeux.* He toured the United States with the Ballet Russe in 1916–17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917–18 and was the conductor of the Boston Symphony Orchestra 1919–24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour last spring, and the Berkshire Festival last July.

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## OVERTURE TO *"DER FLIEGENDE HOLLÄNDER"* ("THE FLYING DUTCHMAN")

*By* Richard Wagner

Born in Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed *"Der fliegende Holländer"* in Paris in 1841. The opera was first performed in Dresden, January 2, 1843, under the composer's direction. The first performance in the United States was by an Italian company in Philadelphia, November 8, 1876. The first performance in Boston was given at the Globe Theatre, March 14, 1877. The Overture had its first American performance at the hands of Theodore Thomas, who conducted it in New York, May 13, 1862. The Overture was first played in Boston, October 14, 1870.

The following orchestra is used in the Overture: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, harp, timpani and strings.

In the year 1839, Richard Wagner, escaping his pressing creditors at Riga and eager to try his fortunes elsewhere, managed without passport to cross the Russian border with his young wife, and such possessions as the two could take with them, including their Newfoundland dog. They sailed from Pillau for England, with Paris as their objective. The small boat, which was not intended for passengers

and had no accommodations, encountered fearful storms in the Baltic sea, and steered for safety to the coast of Norway. "The passage through the Norwegian fjords," wrote Wagner in *"Mein Leben,"* "made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *'Fliegender Holländer.'* The idea of this opera was even at that time ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

Wagner had been much taken with the legend of the Dutch captain who had sworn with vows holy and unholy that he would round the Cape of Good Hope though it took eternity to do it, whereby he was condemned by the Devil to that eternal quest in a phantom vessel with blood red sails, often seen by sailors when the seas were high. If Wagner needed further experience to give the taste of actuality to his imaginative current, he found it when their boat struck a worse storm and was nearly wrecked before the couple took port in England after a voyage of three and one-half weeks. In Paris, unable to find acceptance for his opera "Rienzi," completed there, Wagner turned in earnest to his legend of the unfortunate Dutchman, wrote the libretto in May, 1841, and in July and August, within the space of seven weeks, composed the music. He had difficulty finding a producer for *"Der fliegende Holländer,"* but when "Rienzi," accepted by Dresden, was performed there with great success on October 20, 1842, the mounting of *"Der fliegende Holländer"* followed at the beginning of the new year, partly on the strength of the triumph of "Rienzi." *"Der fliegende Holländer,"* musically true to the gloom of its subject, and being, unlike "Rienzi," a bold departure from the traditional ingredients of a successful opera in the year 1843, was a failure. Wagner had written his first dominantly "psychological" drama; interest throughout, to which visual action was subordinated,



lay in the tragic anguish of the condemned captain, his search for the woman whose complete and selfless devotion alone could deliver him from his curse. Senta was this embodiment of redeeming womanhood.

The Overture opens with the music of the storm which also is to dominate the beginning of the first act. The initial motive is that of the Dutchman and the curse which has been laid upon him. The slow, lyric middle section is based upon the theme of Senta's ballad from the second act. There is a return to the stormy music in which the themes both of the Dutchman and Senta are developed. The sailors' chorus from the third act is briefly heard before the coda.

"One feels tempted," wrote Liszt of the Overture, "to exclaim, as in looking at Preller's marine paintings, 'It is wet!' One scents the salt breeze in the air. . . . One cannot escape the impressiveness of this ocean music. In rich, picturesque details it must be placed on a level with the best canvases of the greatest marine painters. No one has ever created a more masterly orchestral picture. Without hesitation it must be placed high above all analogous attempts that are to be found in other musico-dramatic works."

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## "PRELUDE TO THE AFTERNOON OF A FAUN" (After the Eclogue of Stéphane Mallarmé)

*By* Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

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Debussy completed his *Prelude to the Afternoon of a Faun* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The orchestration is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his *The Symbolist Movement in Modern Literature*) wrote: "The verse could not, I think, be trans-

lated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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## SUITE FROM *DER ROSENKAVALIER*

*By* RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

*Der Rosenkavalier, Komödie für Musik,* text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913.

The suite here performed was made anonymously for its publisher, Boosey & Hawkes.

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra,* and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau,* as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro,* not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station who were his superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and


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Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this forty-second year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those of us who gladly subject themselves to the charms of the score and forgive its composer his liberties with history – if they notice them at all.

The present suite includes in instrumental form the introduction to the first act, the music that accompanies Octavian's entrance bearing the silver rose in the second act, the duet between Sophie and Octavian later in that act, the principal waltz associated with Baron Ochs, the trio sung by Sophie, the Marschallin, and Octavian, and the duet of the young lovers.

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## ENTR'ACTE

## WHAT MAKES MELODIC NEWS?

*By* Francis D. Perkins

(Quoted from the *Musical Courier*)

Once, in the early days of commercial aviation, a New York music critic was on a plane that made a crash landing in a Czechoslovak meadow, and caused some damage to the reviewer's nose. When told about it, one of his paper's editors doubted the incident, saying, "No music critic would have the nerve to go up in an airplane. The machine must have fallen on him."

The story may be apocryphal, but it reflects a point of view held thirty years ago by certain hardboiled newspapermen who thought that music critics were sheltered creatures. This traditional point of view did not usually question a critic's courage, but doubted whether he would recognize a real news story even if he tumbled into it. If, for instance, a raucous tenor at the Metropolitan should be shot and killed by an anguished listener, the critic would not rush to phone his paper, it was maintained, but wait and mention the incident in the fourth or fifth paragraph of his review.

Some also wondered if music critics had any real reason for existence. "Why not," I used to be asked from time to time back in the 1920's, "have a good reporter cover the operas and concerts, and tell the facts without these long words and personal opinions?"

I have not heard this point of view aired recently, but it may still be held by some newspapermen and newspaper readers. It also includes a basic division: news is news, and a critic's opinion is not news. Here, however, one might quote the ancestral ghost in Ruddigore who remarked, "Fallacy somewhere, I fancy."

To illustrate it, we might imagine a strictly factual account of a concert: who performed, what he or they performed, and when and where, along with some vital statistics about the performers, notes on the size of the audience and the amount of applause, and the fact that a uniformed official took tickets at the door and ushers escorted the spectators to their seats. But all this, no matter how comprehensive, would leave out what in most cases would be the real news of the occasion, the quality of the performance and of the music. Our hypothetical good reporter would probably go beyond mere external facts in writing an adequate story, but if he should write anything about the music or the performance, he would be indulging in music criticism.

The distinction is not between news and non-news, but between musical and general news. In musical news of public performances, the undisputed facts (who did what) are only the take-off point for the main musical news (what it was like). And this, until some scientist devises an infallible music-critical machine, must consist mainly of the individual reviewer's impressions and opinions, backed by his experience, information and knowledge of what he is writing about.

Like general news, musical news has its relative importance. It depends to some extent upon the prominence of the organizations and musicians concerned, but not necessarily; a hitherto unknown artist who displays a truly remarkable talent may well rate more space than an established artist in customary form in his second or third recital of the season. A student group introducing a significant new opera will get more attention than is afforded to the Metropolitan's sixth Rigoletto of the operatic year. A policy of the Herald Tribune music department is to give new or unfamiliar music first importance, especially if it seems to be something of more than passing value. In both kinds of news, the routine and customary elements usually take the back seats.

A present tendency in metropolitan reviewing is to keep non-musical routine facts as short as possible. It used to be a custom to wind up a review, especially a not particularly contemporary one, with the remark that a large (fair-sized) audience gave enthusiastic (cordial) applause, or some variation on that theme. But the house may be

papered and the applause stimulated by a friendly claque. An accurate report would have to analyze these matters, but one can imagine the howl that might arise if an inquisitive reviewer ventured to do so.

As a rule, a musical performance follows its destined course. The conductor does not fall off the podium; the orchestra or the opera singers do not start a free fight; the house does not catch fire. But sometimes a reviewer will find a general news story thrust upon him. It may be predictable, as when pickets demonstrated at Carnegie Hall on the evening of Walter Gieseking's recital last April. In that case, the responsible editor can tell the reviewer to cover both the demonstration and the concert, or assign a reporter for the outside activities. It is also for the editor to decide whether the reporter turns his facts over to the reviewer, or writes a separate story.

It may also be unpredictable. The reviewer, prepared to gather purely musical impressions, will be confronted by some dramatic and unexpected event, ranging from comedy, as when a noted conductor suffered a fracture of the suspenders while on the podium, to poignant tragedy, as when Simon Barere dropped dead on the stage of Carnegie Hall two years ago while playing Grieg's Piano Concerto with the Philadelphia Orchestra in a special concert of Scandinavian music. In such a case the reviewer must immediately become a general reporter, swiftly notifying his city desk and finding out what he can.

I had a useful and embarrassing lesson long ago, when a prominent pianist suddenly felt tired of it all, and decided not to turn up for a Carnegie Hall recital. Our music staff was smaller in those days; I thought that the artist was merely unusually late and left to cover the three other events on my schedule. Back at Carnegie Hall, I found another pianist, who had been in the audience, giving the recital, and was about to telephone when a friend said that he had already notified my paper. So I waited to comment on the accomplished substitute. But since the message (which turned up in my mail box) did


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not stress the unusual nature of the situation, I received a warm and deserved bawling out when the story appeared in an earlier edition of the Times. The moral was, do your own phoning.

In reporting Barere's death, I had better fortune; I reached the phone booth, dime in hand, in an impromptu meeting with two music-loving Herald Tribune reporters who had come to enjoy the concert. This meant that the tragedy could be reported without interruption while finding out further details.

Among other memorable events which called for immediate reporting were the time when a Metropolitan Opera audience, hearing Lawrence Tibbett's first Ford in Falstaff, mistakenly thought that he was being done out of a solo curtain call, and applauded fervently until he received one; and the time when Curt Taucher, singing Siegfried, fell thirty feet through a smoke-concealed trap after defying Wotan, and climbed back to the stage before the curtain rose on Brünnhilde's fire-girt rock. No one would have noticed if the Metropolitan's press department had not told us about it. The tenor was severely hurt, but completed his role without giving any hint of his injuries.

Actually, some of the memorable old-timers among our music critics took pride in their newspaper ability outside of the musical field. Henry E. Krehbiel, in his early Tribune days, dealt with politics, and William J. Henderson was a master in reporting yacht races. And I doubt whether any music critic today, finding his concert or opera turned into a major general news story, would lose any time in doing his duty as a reporter.

His duty to the very last — even if it necessitated giving up a few of his pet bits of technical jargon, such as portamento and crescendo, and plunging in — verbally at least — where the fire was hottest.


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# SYMPHONY NO. 5, IN E MINOR, *Op.* 64

## Peter Ilyitch Tchaikovsky

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

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Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

Tchaikovsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *"Eugene Onegin"* and *"Pique Dame."* The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet "Nutcracker" never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure."

He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field of conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his "Francesca da Rimini" in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a program, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a program. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale,

while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

* Since these words were written, the tentative sketch of a program was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. They contain the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith? ? ? [three question marks in the original]. [On the corner of the leaf] a wonderful program, if I could only carry it out."

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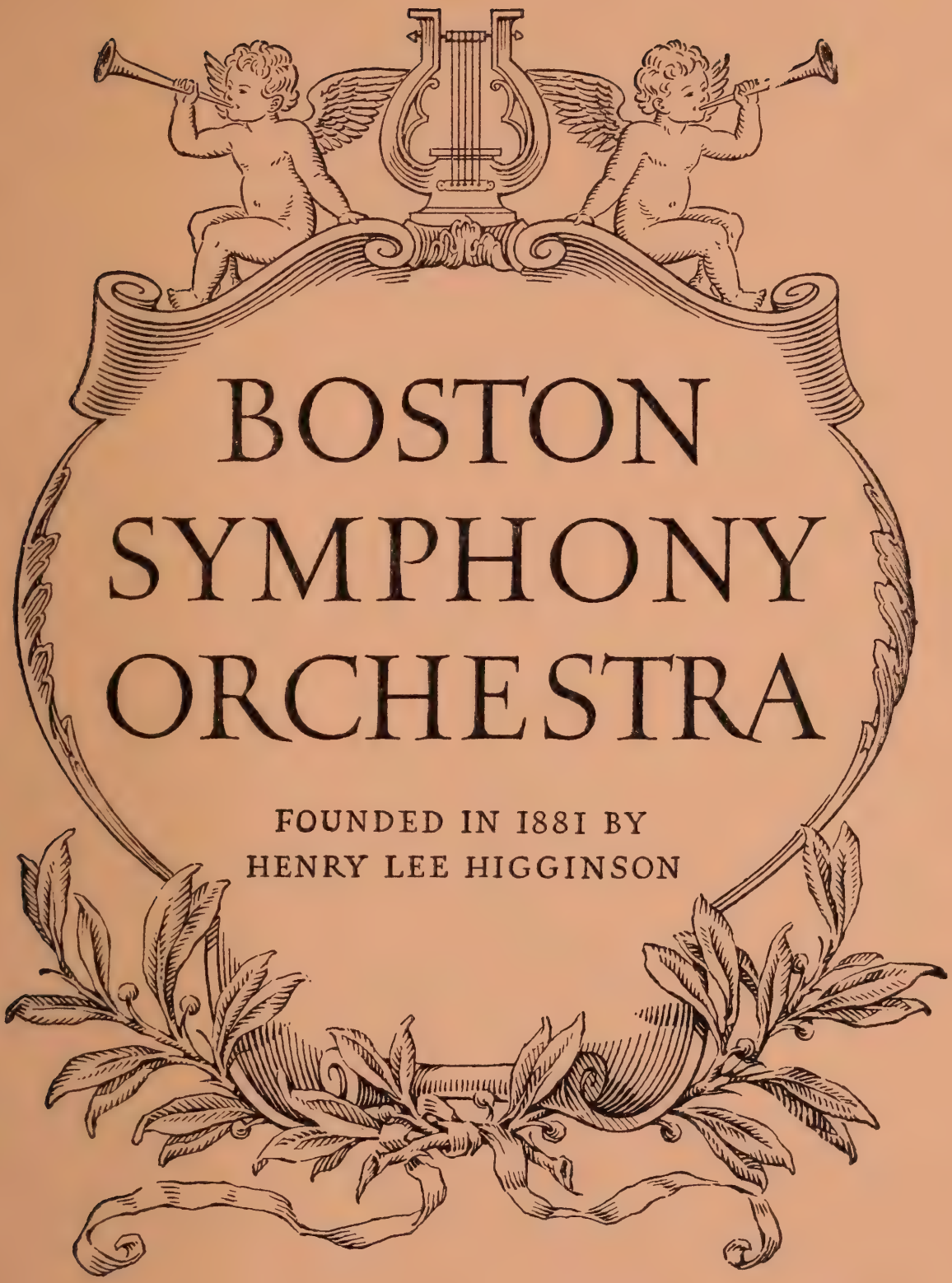
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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin

TUESDAY EVENING, *January* 12

*with historical and descriptive notes by*

JOHN N. BURK


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# *Announcement*

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# Berkshire Festival, 1954

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---

A feature of the Shed programs will be the principal works of Hector Berlioz in honor of the Sesquicentennial Season of the great French composer. They will include (with chorus and soloists) "The Damnation of Faust," "Romeo and Juliet" (complete) the "Requiem"; also the Song Cycle *"Nuits d'eté,"* and instrumental works.

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12th Session of the Berkshire Music Center — July 5 — August 15

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For full program and ticket information, address the
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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

TUESDAY EVENING, JANUARY 12 *at* 8:30 *o'clock*

## Program

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

DEBUSSY.....“Ibéria” (“Images” for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. ⎰ Les parfums de la nuit (The fragrance of the night)
III. ⎱ Le matin d'un jour de fête (The morning of a festival day)

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

I. Allegro
II. Largo: Molto espressivo
III. Allegretto

(*First performance in Philadelphia*)

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

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## SYMPHONIANA

### A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th has marked the 150th Anniversary of the composer's birth. Charles Munch has performed *L'Enfance du Christ* for the Christmas season (December 18 and 19) and will perform *La Damnation de Faust* (February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette,* which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

# DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity

which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## "IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

*By* CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

*"Ibéria"* was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses (?)"* Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forth-

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coming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

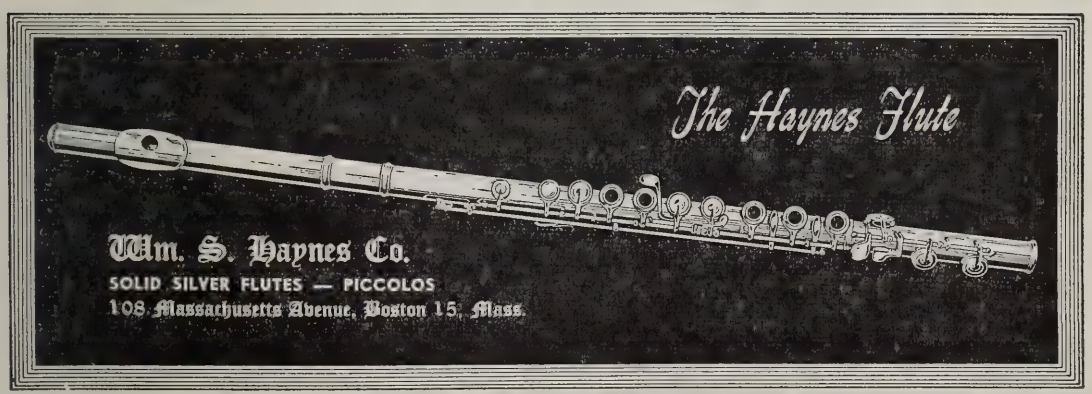
I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:* "The echoes from the villages, a kind of *sevillana* — the generic



theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

Ravel took up an indignant pen against Gaston Carraud, who had written: "It is a curious phenomenon that today M. Debussy's music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music." Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons, a long and remorseless indictment of *"Ibéria"* in *"Le Temps"* by Pierre Lalo (both critics had been hot champions of Debussy in the *"Pelléas"* days). Ravel wrote in the *"Cahiers d'aujourd'hui,"* February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *'Rondes de printemps';* you who were moved to tears by that dazzling *'Ibéria'* and its intensely disturbing *'Parfums de la nuit,'* by all this novel, delicate, harmonic beauty, this profound musical sensitiveness; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Mauclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

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***Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.**

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# CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

*By* DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of


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the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

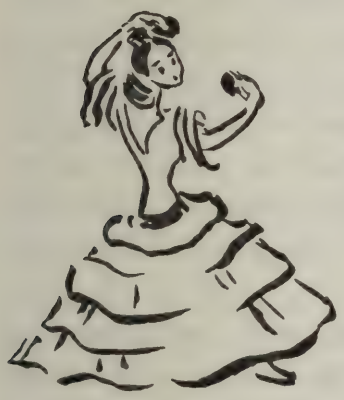
"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem,* in Lenin's memory, with a choral part to the words of Aseev; *The Poem of*

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

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# *The Spanish Flavor*



"THE Spanish influence on symphonic music — there's a fascinating phenomenon!" Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

"Show me a concertgoer anywhere," he went on, "who doesn't respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

"The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

"Who doesn't feel exhilarated by the Rhapsody, *España?* This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

"The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days' visit to Cadiz as a Naval cadet.

"A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

"A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia,* composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World's Fair.

"Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

"Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain,* by Manuel de Falla. That was in 1916."

*Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People's Avengers,* dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors,** glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon,* or *Master of Clamecy,* written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon.* (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras,* after the short story, *The Unconquered,* by Gorbatov. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin,* after Vsevolod Ivanov's novel, *Armored Train.*

In addition to the Overture to *Colas Breugnon,* the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.

# SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

*By* JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister,* was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that

he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not – I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major – the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the *"gescheite Leute."*

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS, Winter Season 1953–54

**OCTOBER**

| | | |
|---|---|---|
| 9–10 | Boston | (Fri.-Sat. I) |
| 13 | Boston | (Tues. A) |
| 16–17 | Boston | (Fri.-Sat. II) |
| 19 | Northampton | |
| 20 | Springfield | |
| 21 | Buffalo | |
| 22 | Ann Arbor | |
| 23 | Detroit | |
| 24 | Rochester | |
| 25 | Ithaca | |
| 26 | Troy | |
| 29 | Boston | (Rehearsal I) |
| 30–31 | Boston | (Fri.-Sat. III) |

**NOVEMBER**

| | | |
|---|---|---|
| 1 | Boston | (Sun. a) |
| 6–7 | Boston | (Fri.-Sat. IV) |
| 10 | Cambridge | (1) |
| 13–14 | Boston | (Fri.-Sat. V) |
| 15 | Boston | (Sun. b) |
| 17 | Boston | (Tues. B) |
| 20–21 | Boston | (Fri.-Sat. VI) |
| 24 | Providence | (1) |
| 27–28 | Boston | (Fri.-Sat. VII) |

**DECEMBER**

| | | |
|---|---|---|
| 1 | Newark | |
| 2 | New York | (Wed. 1) |
| 3 | Washington | (1) |
| 4 | Brooklyn | (1) |
| 5 | New York | (Sat. 1) |
| 8 | Cambridge | (2) |
| 10 | Boston | (Rehearsal 2) |
| 11–12 | Boston | (Fri.-Sat VIII) |
| 13 | Boston | (Sun. c) |
| 15 | Boston | (Tues. C) |
| 18–19 | Boston | (Fri.-Sat. IX) |
| 24–26 | Boston | (*Thurs.*-Sat. X) |
| 29 | Providence | (2) |

**JANUARY**

| | | |
|---|---|---|
| 1–2 | Boston | (Fri.-Sat. XI) |
| 5 | Boston | (Tues. D) |
| 6 | Boston | (Rehearsal 3) |
| 8–9 | Boston | (Fri.-Sat. XII) |
| 12 | Philadelphia | |
| 13 | New York | (Wed. 2) |
| 14 | Washington | (2) |
| 15 | Brooklyn | (2) |
| 16 | New York | (Sat. 2) |
| 19 | Providence | (3) |
| 22–23 | Boston | (Fri.-Sat. XIII) |
| 26 | Cambridge | (3) |
| 27 | Boston | (Rehearsal 4) |
| 29–30 | Boston | (Fri.-Sat. XIV) |
| 31 | Boston | (Sunday d) |

**FEBRUARY**

| | | |
|---|---|---|
| 2 | Boston | (Tuesday E) |
| 5–6 | Boston | (Fri.-Sat. XV) |
| 9 | New Haven | (1) |
| 10 | New York | (Wed. 3) |
| 11 | Washington | (3) |
| 12 | Brooklyn | (3) |
| 13 | New York | (Sat. 3) |
| 16 | Cambridge | (4) |
| 18 | Boston | (Rehearsal 5) |
| 19–20 | Boston | (Fri.-Sat. XVI) |
| 23 | Providence | (4) |
| 26–27 | Boston | (Fri.-Sat. XVII) |

**MARCH**

| | | |
|---|---|---|
| 2 | Boston | (Tues. F) |
| 5–6 | Boston | (Fri.-Sat. XVIII) |
| 8 | Hartford | |
| 9 | New London | |
| 10 | New York | (Wed. 4) |
| 11 | Washington | (4) |
| 12 | Brooklyn | (4) |
| 13 | New York | (Sat. 4) |
| 16 | Cambridge | (5) |
| 19–20 | Boston | (Fri.-Sat. XIX) |
| 21 | Boston | (Sun.) P. Fund |
| 23 | Boston | (Tues. G) |
| 26–27 | Boston | (Fri.-Sat. XX) |
| 28 | Boston | (Sun. e) |
| 30 | Providence | (5) |

**APRIL**

| | | |
|---|---|---|
| 1 | Boston | (Rehearsal 6) |
| 2–3 | Boston | (Fri.-Sat. XXI) |
| 6 | New Haven | (2) |
| 7 | New York | (Wednesday 5) |
| 8 | New Brunswick | |
| 9 | Brooklyn | (5) |
| 10 | New York | (Saturday 5) |
| 13 | Boston | (Tues. H) |
| 15–17 | Boston | (*Thurs.*-Sat. XXII) |
| 20 | Cambridge | (6) |
| 23–24 | Boston | (Fri.-Sat. XXIII) |
| 25 | Boston | (Sun. f) |
| 27 | Boston | (Tues. I) |
| 30–MAY 1 | Boston | (Fri.-Sat. XXIV) |

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Charles Munch, Music Director

Tuesday Evening, February 9
at 8:30

PROGRAM

PIERRE MONTEUX
Guest Conductor

Bach. . . . . Brandenburg Concerto No. 3 in G major for Strings

Franck. . . . "Psyche and Eros," from the Symphonic Poem, "Psyché"

Strauss . . . "Death and Transfiguration," Tone Poem

INTERMISSION

Sibelius . . . Symphony No. 2 in D major, Op. 43

******

BUSHNELL MEMORIAL HALL HARTFORD

BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director

Monday Evening, March 8
at 8:15

PROGRAM

Mozart. . . . . Divertimento in D major for Strings, K.136

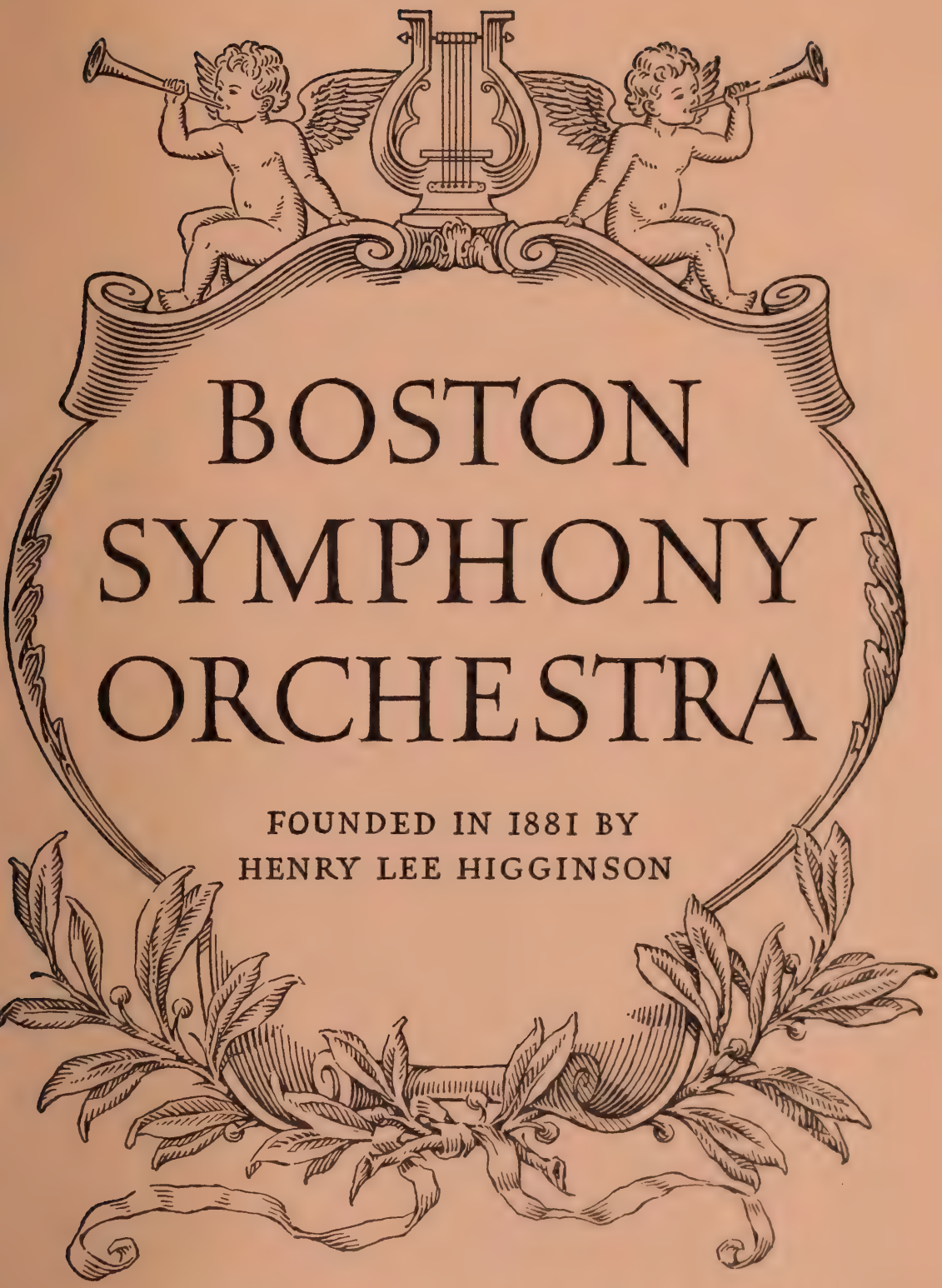
Ibert . . . . . Concerto for Flute and Orchestra

INTERMISSION

Berlioz. . . . . Excerpts from "Romeo and Juliet," Dramatic Symphony, Op. 17

Ravel. . . . . "Daphnis et Chloé" Ballet, Suite No.2

Soloist
DORIOT ANTHONY



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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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## Concert Bulletin

TUESDAY EVENING, *March* 9

*with historical and descriptive notes by*

JOHN N. BURK


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# Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The

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CHARLES MUNCH, *Music Director*

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*6 Friday Evenings at 8:30*.....THEATRE-CONCERT HALL
July 9, 16, 23, 30, Aug. 6, 12 (Thurs.)
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*6 Saturday Evenings at 8:30*
*6 Sunday Afternoons at 2:30* .....MUSIC SHED
July 10 — August 15
Concerts by the Boston Symphony Orchestra.

The Shed programs will include the principal choral and instrumental works of Berlioz, opening with *The Damnation of Faust* and closing with the *Requiem*. Soloists will include the pianists Claudio Arrau, Nicole Henriot, and Vera Franceschi; violinists, Zino Francescatti, and Ruth Posselt; viola, William Primrose; singers, Eleanor Steber, Martial Singher, David Poleri, Donald Gramm, and others to be announced. Guest Conductors: Pierre Monteux (2 concerts), Jean Morel, Richard Burgin.

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12th Session of the Berkshire Music Center: July 5 — August 15

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**For full program and ticket information, address the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.**

Palmer Auditorium [*Connecticut College*] New London

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

TUESDAY EVENING, MARCH 9, *at* 8:30 *o'clock*

## Program

MOZART.....Divertimento in D major, for Strings, K. 136

I. Allegro
II. Andante
III. Presto

BERLIOZ.....Excerpts from "Romeo and Juliet," Dramatic Symphony, *Op.* 17

Love Scene: Serene Night — The Capulets' Garden Silent and Deserted
Queen Mab, the Fairy of Dreams
Romeo alone — Melancholy — Concert and Ball — Great Feast at the Capulets'

INTERMISSION

IBERT.....Concerto for Flute and Orchestra

I. Allegro
II. Andante
III. Allegro scherzando

RAVEL.....'Daphnis et Chloé" Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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## SYMPHONIANA

### BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. A Berlioz Society has recently been formed for the purpose of furthering performance, publication, and recording of his music. Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

Charles Munch continues to make known the music of this composer.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust,* with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet.* The Song Cycle *Nuits d'Eté* with Eleanor Steber as soloist will be performed, as well as *Harold in Italy* with William Primrose and the *Fantastic Symphony.*

# DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

*By* WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Divertimento was composed in 1772.

The first performance by this Orchestra was at the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets


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he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the "affecting" Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.

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## THREE MOVEMENTS FROM "ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op.* 17

*By* HECTOR BERLIOZ

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

---

*"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare,"* was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for 2 flutes, oboe and English horn, 2 clarinets, 2 bassoons, 4 horns, and strings. The Scherzo adds piccolo, 2 bassoons, timpani, bass drum, cymbals, small cymbals, and 2 harps. The movement of the Capulets' ball further adds 2 cornets-à-piston, 3 trombones, 2 triangles, and 2 tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The complete Symphony was performed (and recorded) by the Boston Symphony Orchestra last season.

"THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which senti-

ments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as "After the example of the Prologue by Shakespeare himself, in which the chorus exposes the action, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small chorus gives a foretaste of the Queen Mab Scherzo to come. The second movement (here played) shows Romeo in lone meditation at the house of the Capulets. The Love Scene is the third movement (measures with chorus in the opening Allegretto are here omitted). The Queen Mab Scherzo in the only episode in which the Symphony does not strictly follow the chronology of the play. After it is a section entitled "Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the Cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."

(III.) *Scène d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et désert.*

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fée des songes.* Scherzo.

The Scherzo, *Prestissimo,* is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

II. *Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. In a section marked *Larghetto espressivo* there is a melody for the wood winds over pizzicato arabesques for the 'cellos. The tempo becomes *allegro* and the ballroom strains more insistent. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

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## ENTR'ACTE

## PABLO CASALS TALKS ABOUT MODERN MUSIC

*By* Jay S. Harrison

(*Quoted from the New York Herald Tribune*, Sunday, October 4, 1953)

(*The characters: the renowned cellist Pablo Casals and a reporter. The place: Prades, Pyrenees Orientales, France. The time: June of the year.*)

*Mr. Casals:* Welcome! What a wonderful day for our talk. It is warm and sunny — a friendly day.

*The Reporter:* It is. And you are very kind to allow me some of your limited time.

*Mr. C:* Not at all. Chatting is recreation. For a moment — and that is all I have — I will not think of my festival and all the decisions I still have to make. No, no decisions. I will free myself. What shall we talk of?

*The R:* Since you have never made any statement on the matter, I would like to hear some of your views on twentieth century music. Is that possible?

*Mr. C:* A touchy subject, I admit. But we shall discuss it. How shall I start and where?

*The R:* Anywhere and as you wish.

*Mr. C:* I must say at first that I have tried very hard to enter into the musical world of the twentieth century. But, alas, until now I have found nothing to my satisfaction.

*The R:* And the reason for this?

*Mr. C:* Because I do not see what the music wants to give to humanity. Therefore I do not see its direction.

*The R:* I'm sorry, I don't understand. What are the elements that you consider give music a direction?

*Mr. C:* Exaltation of beauty, logic, consolation, hope — these are what I must find. And they must be presented in an absolutely understandable way. For me, twentieth century music does not do this. For me it is a wrong path.

*The R:* A wrong path?

*Mr. C:* Indeed, for it leads nowhere. I have the personal *aveu* — how do you say — avowal of Schoenberg that he wanted to see what could be done with the freedom of atonality. And to a point he succeeds on account of his great genius. But if the movement had been started by a lesser musician, I do not think that modern music would have had any importance.

*The R:* But would you not agree that Schoenberg *had* to be heard?

*Mr. C:* Exactly. And for the same reason so did Stravinsky — unhappily. At moments I can see that these musicians do great things even in their nonsense. But I have not been able to overcome the suspicion that these men and their followers are what they are because they are afraid to be considered old-fashioned.

*The R:* Would you say as a consequence that you dislike all their work?

*Mr. C:* Not at all. Nor do I say that these new listening experiences are useless or unnecessary. It can, I believe, contribute eventually to the normal development of music. Normal, remember, not cerebral. I accept the new harmonies. I accept many things in Schoenberg. Not in Stravinsky, I am afraid. In Schoenberg, perhaps his elements and ideas may serve for a new normal music. But not Stravinsky.

*The R:* In no degree?

*Mr. C:* None. And yet Stravinsky I admire. What Stravinsky has given us in his last works is not the real Stravinsky. It is more mental



than anything else. The real Stravinsky is melodic, colored and beautiful. Now, unfortunately, he tries to avoid these. That is what is sad.

*The R:* But I assure you, Maestro, that here are thousands upon thousands who would disagree with you, who would say, in fact, that Stravinsky is the great composer of the century. Also that contemporary music, in America, at any rate, has become very much a part of the main stream of our concert life.

*Mr. C:* Does the general public say that? I do not think so. And one cannot go against the taste and general feelings of the public. All the efforts of the new music champions have not succeeded. Have they? One must still play Mozart and Beethoven to live. People pay to hear these composers, and that is why the basis of the repertory is always the same.

*The R:* And you don't think that this basis will eventually change?

*Mr. C:* Never. Twentieth century music, I tell you, has taken the wrong path. But wait — music will come again.

*The R:* Perhaps you are weary of the topic. Would you like to change it?

*Mr. C:* That would be wise.

## Why He Avoids America

*The R:* May I ask you then if you ever expect to return to America?

*Mr. C:* I cannot. I cannot play where the present Spanish government is recognized. I am waiting for a change in Spain. There should be one. But that depends on so many things. Still, I am grateful to my American friends and especially to Alexander Schneider. It was he who came to me and said, "Please return to us and play and be in contact with the American people." But this is impossible. I have sadness in my heart that I cannot perform in your country. But for a human ideal I will sacrifice anything.

*The R:* And Schneider realized that your decision was final?

*Mr. C:* Not only that — he decided to do something about it. He convinced me that if I would not come to him, he would come to me. Here is my home in exile. Here I can make music. And that was the beginning of our summer festivals. It was through Schneider that I am honored every year by the presence of great American talents who come here to play and be happy with me.

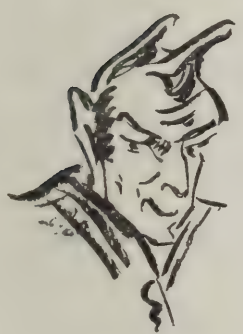
*The R:* Are you able to say how you feel about American musicians?

*Mr. C:* Astonishing. Absolutely astonishing. American talent is not only great but it is thorough as well. And what techniques! How, I ask myself, since my last trip to America in 1928 can ever one have improved so much and to such a really unexpected degree? After all, the development of technique is based upon a tradition you do not

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# *Gaelic Side of French Genius*



"BERLIOZ and Ireland — intriguing combination!" Delver Forfax exclaimed.

"What's that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?" a bystander jibed.

"I was comparing *The Damnation,*" Delver replied, "with the earlier work of Berlioz from which it grew. That was *Eight Scenes from 'Faust.'* Here it is. Now I'll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added to the score. The first is from Goethe's *Faust,* translated into French. The second, in English, reads:

'One fatal remembrance, one sorrow that throws
Its bleak shade alike o'er our joys and our woes.'

"Now observe the source of the lines: 'Th. Moore (*Irish Melodies*).' The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the Eight Scenes, Berlioz had composed *The Death of Orpheus.* On the title-page of the manuscript he wrote these lines:

'Oh! Le coeur qui aime, jamais l'oublie, mais aime encore, fidèle jusqu' à la fin, comme la fleur du soleil tourne vers son dieu, quand il se couche, le même regard dont elle a salué son lever.'

"Recognize it, my friend? Of course, it's a prose translation of 'Believe Me If All Those Endearing Young Charms.' Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano;* and *Tristia.* The *Farewell Elegy to the Beloved* is Moore's 'When He Who Adores Thee,' in which the poet's theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

"One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony.* It is entitled *Lélio, or the Return to Life,* in a form designated as a *melologue.* This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio.*

"Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz."

have. Nevertheless, American technique surpasses anything we can do in Europe.

*The R:* Are you also surprised at your observations above and beyond the realm of technique?

*Mr. C:* Surprised? Dumbfounded is a better word. In Prades every year I experience a miracle. During the winter your musicians play day and night, night and day. They never rest. And yet in the summer they cannot wait to get together and play some more. This is wonderful. America is full of fantastic professionals who behave like good amateurs. They enjoy music. It is all very beautiful. In Europe we have no such spirit.

*The R:* How you must relish teaching these men, your friends.

*Mr. C:* I do. What I want them to know is how to make themselves understood. They must say in their playing only essential things. They must know what it is to make music come out of themselves. They must communicate. It is such a beautiful thing, communication. It makes us all know each other.

*The R:* A final question, Maestro, and one I am sure you have been asked many times. Of all composers, who is your especial preference?

*Mr. C:* Bach, undoubtedly. He is the greatest of all time. But then I think of Mozart, another miracle, and Beethoven —

*The R:* But it is Bach —

*Mr. C:* Yes, Bach. *He* is the incredible thing. For Bach, you see, is nature itself.


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# CONCERTO FOR FLUTE AND ORCHESTRA

*By* JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody dolcissimo for the soloist over muted strings. The orchestra still pianissimo takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an obbligato of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

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"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée.* In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced

by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique.* Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques,* drawn from *Les Rencontres* (1928), *Chant de Folie,* for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture;* his operas, *Persée et Andromède, L'Uomo la Bestia e la Virtu, Le Jardinier de Samos,* and *Les petits Cardinals.* This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne,* and *Gold Standard.* There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement,* and a quartet for winds. There is music for piano solo and for voice.

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## DORIOT ANTHONY

DORIOT ANTHONY was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

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## *DAPHNIS ET CHLOÉ* — Ballet in One Act — Orchestral Fragments

### Second Series: "Daybreak," "Pantomime," "General Dance"

*By* Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

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The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel ex-

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* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

pressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune.*" It can be well imagined that, in the presentation of "*Daphnis et Chloé,*" Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis.*" Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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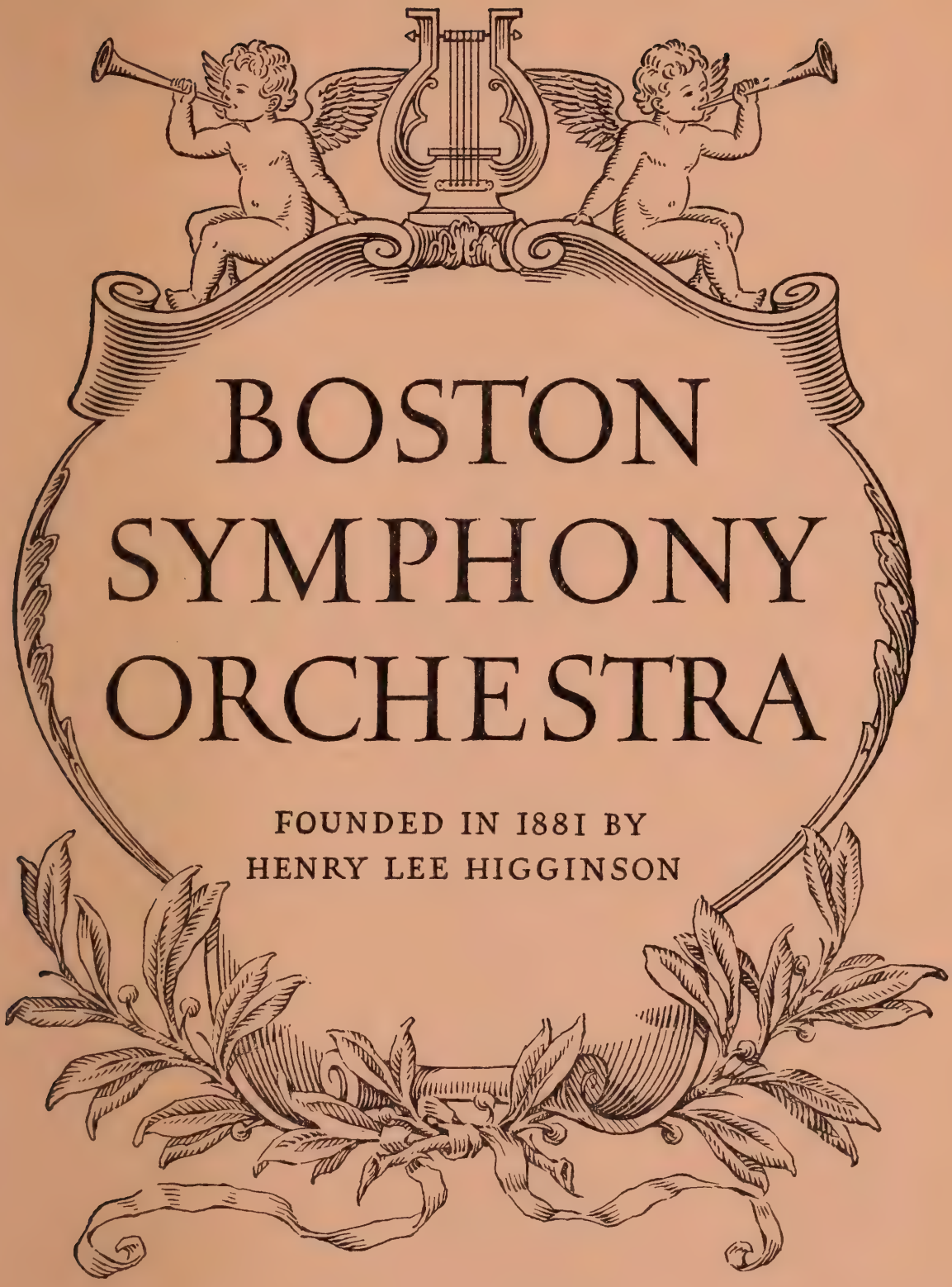
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1953-1954

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# *Boston Symphony Orchestra*

(Seventy-third Season, 1953–1954)

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**RICHARD BURGIN, *Associate Conductor***

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Rolland Tapley
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SEVENTY-THIRD SEASON, 1953–1954

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## Concert Bulletin

THURSDAY EVENING, *April* 8

*with historical and descriptive notes by*

JOHN N. BURK

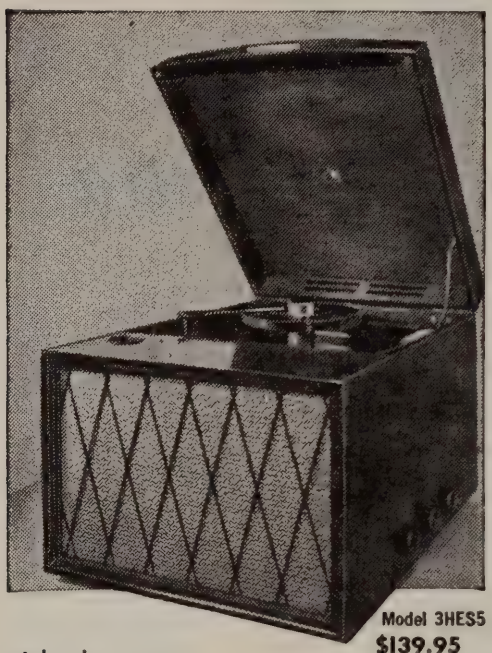

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## *FULL BERKSHIRE FESTIVAL PROGRAMS*

### At TANGLEWOOD LENOX, MASS.

**The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.**

**Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust,* with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3,* the *Piano Concerto No. 5* (*"Emperor"*) with Claudio Arrau as soloist, and the *Fifth Symphony.***

***2nd week*** **(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit, Les Eolides, Les Djinns* (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Iberia;* Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony.***

***3rd week*** **(Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz;* Prokofieff, *Sixth Symphony;* Strauss, *Don Juan;* Elgar, *"Enigma" Variations.* Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2.***

***4th week*** **(Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout,* Dvorak,**

*(Continued on page 9)*

Gymnasium, *Rutgers University*, New Brunswick, N.J.

# *Boston Symphony Orchestra*

## CHARLES MUNCH, *Music Director*

THURSDAY EVENING, APRIL 8, *at* 8:30 *o'clock*

## Program

BERLIOZ.....Excerpts from "The Damnation of Faust," *Op.* 24

I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

BERLIOZ......"Harold in Italy": Symphony with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims Singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

INTERMISSION

ELGAR.....Variations on an Original Theme, *Op.* 36

Enigma: Andante
Variations:

I. "C. A. E." L'istesso tempo
II. "H. D. S. — P." Allegro
III. "R. B. T." Allegretto
IV. "W. M. B." Allegro di molto
V. "R. P. A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W. N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella — Intermezzo" Allegretto
XI. "G. R. S." Allegro di molto
XII. "B. G. N." Andante
XIII. "* * * — Romanza" Moderato
XIV. "E. D. U. — Finale"

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JOSEPH DE PASQUALE

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# THREE EXCERPTS FROM THE "DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

## ("MINUET OF THE WILL-O'-THE-WISPS," "BALLET OF THE SYLPHS," AND "RAKOCZY MARCH")

*By* HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

---

Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846.

Berlioz based his text upon Gerard de Nerval's translation of Goethe's "Faust."

THE *"Minuet des Follets"* and the *"Ballet des Sylphes,"* instrumental interludes in Berlioz's cantata, *"La Damnation de Faust,"* were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The *"Ballet des Sylphes"* is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German

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critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!"

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## "HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS WITH VIOLA SOLO, *Op.* 16

*By* HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

*"Harold en Italie, Symphonie en* IV *parties avec un alto principal, Op.* 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl).

The orchestration requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* 3 trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player "should be placed at the front of the stage, near the audience and removed from the orchestra." The score is dedicated to Humbert Ferrand.

BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active

personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold.* Hence the title, *'Harold en Italie.'* As in the *Symphonie Fantastique,* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique,* the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have


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no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable



(*Continued from page 2*)

*Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2.*

*5th week* (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture, The Royal Hunt and Storm* from *The Trojans, Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum.* Sunday aft. (Charles Munch) — Gluck, *Alceste Overture;* Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2.*

*6th week* (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture;* Piston *Fourth Symphony;* Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony;* Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast,* the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony,* K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella,* a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder,* Mozart's *Symphony in B flat,* K. 319, Ravel's *Mother Goose Suite,* and Strauss' *Der Bürger als Edelmann.*

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

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edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains characteristic and interesting. The verities are not greatly disturbed.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable

orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

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JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He attended the Curtis Institute of Music, studying viola with Louis Bailly. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He plays a Cerutti instrument (1798).


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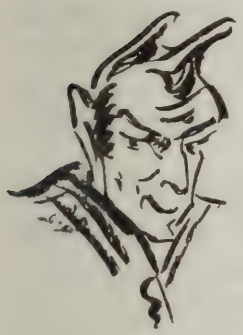
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# *Gaelic Side of French Genius*



"BERLIOZ and Ireland — intriguing combination!" Delver Forfax exclaimed.

"What's that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?" a by-stander jibed.

"I was comparing *The Damnation,*" Delver replied, "with the earlier work of Berlioz from which it grew. That was *Eight Scenes from 'Faust.'* Here it is. Now I'll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added to the score. The first is from Goethe's *Faust,* translated into French. The second, in English, reads:

'One fatal remembrance, one sorrow that throws
Its bleak shade alike o'er our joys and our woes.'

"Now observe the source of the lines: 'Th. Moore (*Irish Melodies*).' The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the Eight Scenes, Berlioz had composed *The Death of Orpheus.* On the title-page of the manuscript he wrote these lines:

'Oh! Le coeur qui aime, jamais l'oublie, mais aime encore, fidèle jusqu' à la fin, comme la fleur du soleil tourne vers son dieu, quand il se couche, le même regard dont elle a salué son lever.'

"Recognize it, my friend? Of course, it's a prose translation of 'Believe Me If All Those Endearing Young Charms.' Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano;* and *Tristia.* The *Farewell Elegy to the Beloved* is Moore's 'When He Who Adores Thee,' in which the poet's theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

"One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony.* It is entitled *Lélio, or the Return to Life,* in a form designated as a *melologue.* This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio.*

"Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz."

# VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

*By* Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

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Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting).

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

One evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "because I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.' "

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. "The Enigma," he wrote at about the time of the first performance, "I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g., Maeterlinck's *'L'Intruse'* and *'Les Sept Princesses,'* the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the *"Reine Thor"* motive from "Parsifal," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald decided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

After Sir Edward Elgar's death, Ernest Newman, the detective *par excellence* among all music critics, went into the case to the extent of four weeks of leading articles in the *Sunday Times* (April 16–May 7, 1939). With characteristic thoroughness he gathered and weighed every scrap of evidence, with the not unusual result of roundly disposing of every theory to date, and then confessing himself baffled to find any explicit answer. Mr. Newman's ultimate logic

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* There is also the girl of Arles in Daudet's *"L'Arlésienne,"* and the more recent "Rebecca" of Daphne du Maurier.

was that by a "larger theme" Sir Edward could not have meant a "longer" one, which necessarily would not fit, nor indeed could he have meant a "theme" at all in the sense of a "tune," since it is extremely unlikely that any known tune could possibly fit certain individual harmonic turns in the accompaniment to the "Original Theme." Mr. Newman is inclined (or perhaps forced) to take "another and larger theme" in the non-musical sense of a "broader" overlying "thesis," a composite of affectionate memories which became nostalgic as the years passed and some of the friends died, something non-communicable to strangers, and hence in any deep sense enigmatic to them. Elgar once wrote to Jaeger after listening to the Variations — "My procession of friends dear to me was nice to see — I mean hear — but the sounds I have connected with them are very vivid (to me), and I feel the corporeal presence of each one as the music goes by."

If one is to accept this solution (in spite of an uneasy sense that it fails to accord completely with Elgar's assorted remarks), one may take comfort in a passage from Sir Thomas Browne's "*Religio Medici*," discovered by "a lady from Wimbledon" and triumphantly quoted to Mr. Newman: "There are wonders in true affection. It is a body of enigmas, mysteries and riddles; wherein two so become one as they both become two: I love my friend before myself, and yet, methinks, I do not love him enough." "If it be pure coincidence," concludes Mr. Newman, "that Elgar, writing a work the soul of which is admittedly his own loves and friendships, should employ, to describe his basic 'theme,' precisely the same curious word, 'Enigma,' — that Browne has employed to express *his* view of the esoterics of friendship, all I can say is that it is one of the oddest coincidences imaginable!"

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*Enigma* — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante,* G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo.*

II. (H. D. S.-P.) *Allegro,* G minor, 3-8.

This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto,* G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando,* plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto,* G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato,* C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente.* The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino,* C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto,* C major, 4-4.

The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto,* G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato,* E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto,* G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

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* *The Musical Times,* April and May, 1934.

XI. (G. R. S.) *Allegro di molto,* G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante,* G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato,* G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro,* G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

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